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CATALOGUE

OF THE

HINDI, PANJABI AND HINDUSTANI

MANUSCRIPTS

IN THE

LIBRARY

OF THE

BRITISH MUSEUM

BY

J. F. BLUMHARDT, M.A.

PROFESSOR OF HINDUSTANI, AND LECTURER ON HINDI AND BENGALI AT UNIVERSITY COLLEGE, LONDON;
AND TEACHER OF BENGALI AT THE UNIVERSITY OF OXFORD.

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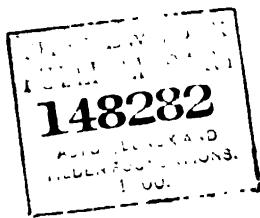
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P R E F A C E.

THE greater part of the Hindi and Hindustani MSS. described by Mr. Blumhardt in this Catalogue are from the collections of Mr. William Erskine, Sir Henry Miers Elliot, Colonel George William Hamilton, and the Rev. A. Fisher.

Each of these collections bears a distinct feature. Mr. Erskine mainly concerned himself with Jain literature, Hindi and Panjabi religious poems, and works on History; Sir H. M. Elliot with Hindustani works on History and Topography, together with miscellaneous treatises referring to the North West Provinces; Colonel Hamilton with Poetry; and Mr. Fisher with Hindi religious treatises in Gurumukhi characters.

The remaining MSS. have been added to the Collection either by presentation or purchase.

ROBERT K. DOUGLAS,

*Keeper of the Department of Oriental
Printed Books and MSS.*

BRITISH MUSEUM,

October, 1899.

AUTHOR'S PREFACE.

HINDI is one of the most important of the vernaculars of Northern India. It is evolved from the Sanskrit through the Prakrit, has numerous dialects, and is spoken by the Hindu populations throughout Behar, Oudh, the Punjab, and a considerable portion of Rajputana.

Early Hindi literature dates from the 12th to about the middle of the 16th century. There are, however, comparatively few existing works of that period, and such as there are consist chiefly of heroic poems by bards of Rajputana, of which the *Prithvīrāj rāsau*, which recounts the exploits of the last Hindu king of Delhi, is the most noteworthy, whether from an historical or a philological point of view. It is said to have been originally written at the close of the 12th century by Chand Bardā'i, a poet at the court of king *Prithvīrāj*, but it is possible that the work as we now have it was enlarged or recast by bards of a later period. In the present collection there is a copy of this epic poem (no. 49), but unfortunately it is considerably abridged, as compared with other existing copies, and is also imperfect.

To this same period belongs the *Haricharitra*, a popular translation by Lālach of the tenth Skandha of the *Bhāgavatapurāṇa* dealing with the life of Kṛishṇa, of which there are four copies written in the Kaithi character; as also the heroic poem *Vachanikā* (no. 100 art. I., and 101 art. II.), which describes the wars between Jaswant Singh, Rājā of Jodhpur, with the emperor Aurangzeb.

Middle Hindi literature (16th to 18th cent.), which represents the purest and most vigorous development of the language, is well illustrated by copies of the famous *Rāmāyaṇa* of Tulasī Dāsa, the rhetorical poems of Keśava Dāsa and Sundara Dāsa, a work on medicine by Nainsukh, son of Keśava Dāsa, a treatise on music by Harivallabha, a translation by Hṛidaya Rāma of the popular Sanskrit drama *Mahānāṭaka*, and by a large number of religious treatises chiefly on the Kṛishṇa cult. The *Rāmāyaṇa* is written in the Baiswari dialect of Eastern Hindi; the

others are mostly in the Braj-bhasha dialect of Western Hindi, which is spoken on the plains of the Jumna and the Ganges about Agra, Mathura and Delhi. Many of these manuscripts come from the Punjab and are written in the Gurumukhi character peculiar to Sikh writings.

The romance of Ratan Sen, Rājā of Chitor (no. 83), written in Persian characters, is particularly deserving of notice, as showing the gradual introduction of the Persian and Arabic elements into Braj-bhasha verse, resulting eventually in the formation of the Urdu language.

The manuscripts of modern Hindi writers are of little importance. The volumes of miniatures and drawings of the Rāgas and Rāginis are, however, interesting specimens of native art; and MS. no. 96, which illustrates the postures practised by the Hatha and Rāja Yogis, is particularly worthy of notice.

There is also a small collection of Jain religious works. Of these the Gaja-simha-charitra (no. 3) dates back as far as Samvat 1556 (A.D. 1499), the others having been written during the 17th century.

Punjabi works are few in number. The most important are the four copies of the Ādi Granth, or Sacred Scriptures of the Sikhs; a metrical translation of the Bhagavadgītā by Guru Govind Singh; and a Janamsākhī, or life of Guru Nānak. There is also a finely written complete copy of the Granth of Guru Govind Singh (no. 15), but this is written in a style more closely allied to the Braj-bhasha than to the pure Panjabi dialect of Hindi.

The development of Hindustani, otherwise Urdu, was due to the establishment of the Muhammadan power at Delhi in the 12th century, and to the gradual infusion of the Arabic and Persian vocabulary of the conquering race into the Hindi vernacular. But it was not until the reign of the emperor Akbar, in the 16th century, that this mixed tongue was employed in literary compositions.

The earliest Urdu poets lived under the patronage of the Muhammadan rulers of the Deccan, notably those of Bijapur and Golconda. Of these the most celebrated was Wali of Ahmadabad. He is said to have been the first to adopt the prosody of the Diwān poems of the Persian poets, a species of literary composition in which all subsequent poets strove to excel.

In the present collection there is a large and fairly representative number of the works of Hindustani writers, chiefly, however, of noted poets of the last century. There are three excellent copies of the Kulliyāt, or complete works, of Saudā, the chief of poets; and one of Zātālī, of Jur'at, and of Mīr Hasan; besides Diwān poems by Tābān, Mīr Takī, Soz, Sāhibkīrān, Afsos, Rangīn and others.

The romances are mostly works by modern authors, but there are a few written by Dakhani poets of the 16th century, notably a translation of the Persian *Tūtī-nāmah*, or Tales of a Parrot, made by Ghauwāsī during the reign of 'Abd Allāh Kutb Shāh of Golconda.

A large number of the manuscripts described formerly belonged to Sir Henry Miers Elliot, many of which contain valuable notes on the history and topography of the North Western Provinces; and on the castes, method of cultivation, languages and customs of its inhabitants.

Of the two manuscripts which were acquired after the completion of this Catalogue, no. 114, which contains a most interesting collection of letters written by Muḥammad Wājid 'Alī Shāh, the last king of Oudh, during his exile at Calcutta, to his favourite wife Zīnat Begam at Lucknow, is particularly worthy of notice, not only as affording glimpses into the domestic life of the king, but also as a specimen of excellent calligraphy and ornamentation.

Quotations from the manuscripts have been printed exactly as they were written, with the many mistakes and peculiarities of the copyists, except in the case of the Kaithi manuscripts, which appear in the Devanagari character owing to the want of Kaithi type.

J. F. BLUMHARDT.

LONDON,

23rd October, 1899.

ADDITIONS AND CORRECTIONS.

HINDI AND PANJABI CATALOGUE.

P. 22a. *For Āśvinī read Āśvina.*
P. 23a. *For Elliott read Elliot.*
P. 23b. *For ਮਨਮਾਣ read ਮਜ਼ਮਾਣ*

HINDUSTANI CATALOGUE.

P. 5a. *Jang-nāmah i Kābul.* This work has been lithographed at Lucknow, A.H. 1314 (A.D. 1896), under the title *محاریہ کابل و قندھار*

P. 25a. Mr. W. Irvine has kindly supplied the following information regarding the poet Zatalī, taken from the Persian *Malāḥat i nakl* by Rāo Dalpat Singh (Or. 1828, fol. 74a).

“Mirzā Ja‘far of Nārnol (poetically Zatalī) was executed by Farrukhsiyar’s order for having written a parody of the inscription on the Emperor’s coin. The wording of the

lines as given in various places varies. Presumably this execution took place in the first year of the reign (1125 H., 1713), but it is not mentioned by any of the historians or memoir writers of the time, so far as I have seen. His age must have been 60 (lunar) years, or a little over. See *Zar i Ja‘fari*, p. 34, and a *Rubā‘ī* in the *Kulliyāt* (ed. 1853), where he says that he was at the time of writing over 60 years of age.” The execution of the poet is also noticed by Beale, in his “Oriental Biographical Dictionary” (2nd ed.), p. 189a.

ADDITIONS TO THE INDEXES.

INDEX OF TITLES.

114 قاریب ممتاز | 115 شکوہ فرنگ

INDEX OF PERSONS’ NAMES.

Āghā Hajw, v. Jalāl al-Dīn Haidar Khān.
Akbar ‘Ali Khān, t. Taukīr. *Tārikh i mumtāz* (1276), 114.
Jalāl al-Dīn Haidar Khān, also called Siyādat Hasan Khān, and Āghā Hajw, t. Sharaf. *Shikoh i Farang* (1284), 115.

Muhammad Wājid ‘Ali Shāh, *king of Oudh*. Letters to his wife Zinat Begam (1272—1276), with portrait, 114.
Sharaf, v. Jalāl al-Dīn Haidar Khān.
Siyādat Hasan Khān, v. Jalāl al-Dīn Haidar Khān.
Taukīr, v. Akbar ‘Ali Khān.

ADDITIONS AND CORRECTIONS.

CLASSED INDEX OF WORKS.

LETTERS.

Tārikh i mumtāz, a collection of letters by Muham-mad Wājid 'Ali Shāh to his wife Zīnat Begam (1272—1276), 114.

POETRY.

Shikoh i Farang (1284), by Jalāl al-Dīn Haidar Khān, 115.

NUMERICAL INDEX.

Or. 5288 . . . 114 Or. 5438 . . . 115

TABLE OF CONTENTS.

HINDI AND PANJABI CATALOGUE.

	PAGE		PAGE
I. THEOLOGY:		V. PHILOLOGY:	
A. Christian	1	A. Grammar	22
B. Hindu	1	B. Lexicography	24
C. Jain	1	VI. RHETORIC AND PROSODY .	26
D. Sikh	5	VII. POETRY:	
II. GENEALOGY	11	A. Historical	32
III. SCIENCES:		B. Religious	37
A. Divination	16	C. Tales and Songs	57
B. Mathematics	16	VIII. DRAWINGS .	60
C. Medicine	17	IX. MANUSCRIPTS OF MIXED CONTENTS .	64
D. Music	20	INDEX OF TITLES .	73
IV. DRAMA	21	INDEX OF PERSONS' NAMES .	76
		CLASSED INDEX .	79
		NUMERICAL INDEX .	83

HINDUSTANI CATALOGUE.

HINDUISM	PAGE 1	PHILOLOGY:	PAGE
HISTORY:			
General History	3	Lexicography	16
Special Histories	3	Grammar	19
BIOGRAPHY		PROVERBS	
Genealogy	9	POETRY	19
Travel	9	ANTHOLOGIES	45
ADMINISTRATION		COMPOSITIONS IN VERSE AND PROSE	
TOPOGRAPHY		TALES AND FABLES	
SCIENCES:		DRAWINGS	
Ethics	13	MANUSCRIPTS OF MIXED CONTENTS	
Mathematics	13	INDEX OF TITLES	
Medicine	14	INDEX OF PERSONS' NAMES	
Alchemy	14	CLASSED INDEX	
ARTS AND GAMES	14	NUMERICAL INDEX	
		RECENT ACCESSIONS	

CATALOGUE OF HINDI AND PANJABI MANUSCRIPTS.

I. THEOLOGY.

A. CHRISTIAN.

1.

Or. 4546.—Foll. 107; $7\frac{1}{4}$ in. by 5; 17 to 22 lines, $3\frac{3}{4}$ in. long; written on English paper, water-marked “J. Simmons, 1823.”

The Roman Missal translated into the Parbatiya, or Nepali, dialect of Hindi, spoken in the Districts of the Himalayan valley bordering on Nepal.

The manuscript is neatly written in Kaithi characters. An undated note on the fly-leaf states that it was presented to “Josh. Hayes Esq^o. from the Rev^d. M. Wilkinson Missionary.” Mr. Wilkinson appears to have been the C.M.S. Missionary who arrived at Gorakhpur in 1823 and died in 1848.*

B. HINDU.

See under VII. POETRY.—B. Religious.

* See B. H. Badley’s “Indian Missionary Directory,” p. 90.

C. JAIN.

2.

Harl. 415.—Foll. 43; $9\frac{1}{4}$ in. by $6\frac{1}{4}$; 15 to 17 lines, $7\frac{1}{4}$ in. long; written by a Jain scribe; dated Samvat 1673 (A.D. 1616).

A collection of hymns in Marwari verse in praise of the Jain Tirthankaras and saints.

The manuscript is defective, the first leaf being missing. It was written by Śukladeva Bhatta, and bears the date Monday, the 6th Phālguna-badi Samvat 1673, and Śaka 1540.

Colophon: इति संवत् १६७३ वर्षे शाके १५४० प्रदर्शनाने
पागुण वर्दि ६ सोमे लिलितो भट भुज्ज देव केन्य हस्ताक्षराति ॥

There are several notes by former owners, written on blank pages at the beginning of the MS. containing more or less inaccurate descriptions of the work. Another note, on a separate sheet of paper pasted in the volume (fol. 3*), states “A Book in the Brahma or Hanscreet language, (some call it Sanscroot,) which is a Fortune-book about Lucky and unlucky dayes, and whether a

Nativity on such or such dayes shall be Fortunate or unfortunate, &c. It wants the first Leave, w^{ch} was cut out before ever you received it."

3.

Add. 26,450c.—Foll. 56—71 (with original foliation from 2 to 17); 10 in. by 4 $\frac{1}{2}$; 15 to 20 lines, 8 $\frac{1}{2}$ in. long; dated Samvat 1657 (A.D. 1600). [WILLIAM ERSKINE.]

गजसिंह चरित्र

Gajasiṁha-charitra.

The legendary story of Prince Gajasiṁha,* son of Rājā Rishabha, written in Marwari verse. The poem is in 439 verses, of which the first leaf is missing, the second beginning (verse 11) with an account of the birth of the prince; as follows:—

पूरिमासि शूत जन्मोऽ । राय चुदप चति चह कोऽ ।
नगर माहि शुद्ध हरचाताम । गजसिंह कुमर तसु दीभो नाम ॥१॥

The date of composition, Wednesday, the first day of Jyeshṭha, Samvat 1556 (A.D. 1499), occurs in the last verse of the poem (fol. 71a).

This is followed by the scribe's colophon, stating that the copy was made by Rishi Khimajī on Monday, the 2nd Kārtika-badi, Samvat 1657 (A.D. 1600).

Col. इति श्रीगजसिंह कुमर चरित्र । संवत् १६५७ चरित्र
कलग विदि २ खोमे लघते चृषि धीमजो ।

Appended is a short poem of 13 verses (the last unnumbered) in honour of a saint called Mallaji, followed by a few odd verses which end abruptly, the last leaf of the manuscript being missing. The date of

* In Prof. Bhandarkar's Cat. of Deccan MSS. (1888), p. 33, appears a Jain MS. in Gujarati called Gajasiṁha-rāja-chopai, and Rājendralāl Mitra describes a Magadhi MS. in the Bikaner Cat., p. 676, called Gajasiṁha-purāṇa. These are probably versions of this legend.

composition, Monday, the 2nd (?) Māgh-sudi, S. 1646 (A.D. 1589), occurs in verse 12 of the poem.

4.

Add. 22,393.—Foll. 61; 10 in. by 4 $\frac{1}{4}$; 15 lines, 7 $\frac{1}{4}$ in. long; neatly written by a Jain scribe, apparently in the 19th century.

[REV. B. WEBB.]

बनारसीविलास

Banārasī-vilāsa.

A collection of Braj-bhasha poems by Banārasī Dāsa, a Digambara Jain, on the precepts and doctrines of the Jain religion, comprising 3500 verses in all.

The work begins with a general table of contents, given in 5 verses.

Beg. श्रीविनायमः ॥ चर ऋषसूचनिका सबेया इष्ट-
त्रौसा प्रथम वाहसनाम सिंदूप्रकरणम वावनी सबेया वेदनिरन्त-
र्यासिका

Then follows the Jinasahasranāma, a poem in 102 verses in praise of the Tirthankaras, beginning:—

चर वाखारसीविलास लिखते चर विनसहस्रनाम लिखते
परमदेव परनाम करि गुरु कों करों प्रसादं
पुष्पि चढ़ परनौं चर के वहस चठोधर नाम ।

This poem was completed on Sunday, the 5th Śrāvāna-sudi, S. 1690 (A.D. 1633).

संवत् शोलह से नवे आवन सुदि आदित्य
करन चर शित पंचमी प्रगटयो नाम कवित्त १०१

The next two poems, viz. Muktimuktāvalī (104 vrs.) and Bāvāni (52 vrs.) are dated S. 1691 (A.D. 1634) and S. 1682 (A.D. 1625) respectively, the dates being given at the conclusion of each.

The rest of the volume consists of a large number of small poems without dates, of from 5 to 50 verses each, with separate headings and colophons.

Final col. इति श्रीवनारसीविलास भाषा उपर्युक्त शुभंभवतु
संपादन्ते ३५००

5.

Add. 26,358E.—Foll. 39 to 50; 9½ in. by 4; 15 lines, 8½ in. long; written apparently in the 18th century. [WILLIAM ERSKINE.]

समयसार

Samayasāra, also called *Samayasāra nāṭaka*.

A treatise in Braj-bhasha verse on the principal teachings of Jain philosophy, by Banārasi Dāsa. The work begins with a hymn of praise to Pārvanātha and other Jain saints, as follows:—

करन भरम जग रिमर हरन जग उरग लबन फा
जिव जग दरसी
निरपन नयन भविक जल चरन हरवत अविन
भविक जन सरसी

The *Samayasāra*, or *Samayasāra-prābhṛita*, was originally written in Sanskrit by Kundakundāchārya, a celebrated teacher of the Digambara sect, and author of several works on the Jain religion.* The work contains chiefly an exposition of the *Navatattva*,† or “Nine Principles,” which form the fundamental basis of the teachings of Jain philosophy.

There are two Sanskrit recensions‡ of the *Samayasāra*, one, in 415 *gāthas* by Amṛitachandra, the other, called *Tātparyavṛitti*,§ in 439 *gāthas*.

* See Peterson's 2nd Report, p. 80, and 5th Report, p. xi.; also Bhandarkar's Report, 1883-84, p. 91.

† See J. Stevenson's translation of the *Navatattva-sūtra*, appended to his translation of the *Kalpa-sūtra* of Bhadrabāhu; also Colebrooke's *Essays*, vol. i., pp. 405 and 444, and Wilson's “Sects of the Hindus,” vol. i. (London, 1861), pp. 306 sqq.

‡ See Dr. E. Leumann's “Strassburg Collection of Digambara MSS.,” described in the Vienna Oriental Journal, vol. xi., p. 310.

§ A copy of this recension is noticed in Rājendralāl Mitra's Bikaner Cat., p. 268, under the authorship of “Kundachandra Āchārya” (*sic* in colophon). It is classified under “Dictionaries,” and is described as being “A classified list of Sanskrit words.”

The present work, by Banārasi Dāsa, is a Hindi version of Amṛitachandra's recension, arranged in 12 chapters (*dvāra*) containing 573 verses, to which the author has added an additional 155 verses, in different metres, on various other teachings of Jain philosophy, making 728 verses in all.

This MS. is incomplete, breaking off in the middle of verse 137* in the 3rd chapter. The complete work has been published in the *Prakarana-ratnākara* (vol. ii., pp. 345—576, Bombay, 1876), with a Gujarati commentary by the editor Bhimasimha Mānaka, based on a Hindi *vyākhyā* by Pandit Rūpchand. The work is divided into the following 12 chapters:—

1. *Jīva-dvāra*; or the sentient principle, the soul.
2. *Ajīva-dvāra*; or inanimate matter.
3. *Kartākarmakriyā-dvāra*; or the agent, the action, and its consequent result.
4. *Puṇya* and *Pāpa*; or merit and demerit.
5. *Āśravat-dvāra*; or the entrance of sin into the soul.
6. *Samvara-dvāra*; or the prevention of Āśrava by self-control.
7. *Nirjarā-dvāra*; or the annihilation of the effects of past actions (*karma*) by self-mortification.
8. *Bandha-dvāra*; or the fetters, or evil impulses produced by *karma*, which bind down the soul.
9. *Moksha-dvāra*; or final deliverance of the soul from the bonds of action.
10. *Sarva-viśuddhi*; or perfect purity.
11. *Syādvād*‡-*dvāra*; or the assertion of possibilities.
12. *Sādhyasādhaka*; or the object to be attained, and its attainment.

* Verse 138 in the printed edition.

† See Prof. Bhandarkar's definitions of these terms (Report 1883-84, p. 106).

‡ “The celebrated *Saptabhaṅgnaya*, or the seven modes of assertion.” (Bhandarkar, *ibid.*, p. 95.)

Banārasi Dāsa states at the conclusion of the work (vrs. 723 and 724) that it was written by order of the *Pañchapurusha*,* and completed on Sunday, the 13th Āśvina-sudi, expired, Samvat 1693 (A.D. 1636). The verses, taken from the printed edition, are as follows:—

तद बनारसी मनमहि जानी, कोजे तो प्रगटे जिनजानी ।
पंच पुरुषकी जाहा लीनी, जयित चंपकी रथना कीनी ॥७२३॥
सोरहसे तिरानवे विते, जाहुनास खितपद्ध वितीते ।
तिथि तेरसि रविवार प्रवीना, तादिन दंच सनाथन कीना ॥७२४॥

Professor Bhandarkar† mentions a Hindi version of the *Samayasāra* made by one Rājamalla‡ some time previous to Samvat 1709, the date on which Hemarāja completed a Hindi commentary on the *Pravachanasāra*, another Sanskrit work by Kundakundāchārya. That version was therefore written about the same time as this translation by Banārasi Dāsa, but no mention, or notice of it, can be found elsewhere.

There is a complete copy of the present work in the India Office Library, dated Monday, the 3rd Āśvina-sudi, S. 1734 (A.D. 1667). Another copy, dated S. 1758 (A.D. 1701) is noticed in Prof. Bhandarkar's Report, 1887-91, p. 112.

6.

Add. 26,363.—Foll. 44; 10 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$; 14 lines, 8 $\frac{1}{2}$ in. long; with ruled margins, written apparently at the close of the 18th century. [WILLIAM ERSKINE.]

* A term made use of in the *Brihateamhitā* (Adh. 69) to indicate five royal personages born under certain constellations, but difficult to understand in connection with Jain religion.

† Report 1883-84, p. 91.

‡ Probably the same as Rājamallasuri, a Digambara Jain mentioned by Peterson (Report v., p. lviii.) as the author of *Adhyātmakamalamārtanda*, a copy of which work, dated Samvat 1663, is described in his Report iv., p. 131. Another copy, dated Samvat 1675, is noticed in Bhandarkar's Report 1884-87, p. 101.

श्रीपालचरित्र

Śripālacharitra.

The Jain legendary story of Śripāla, king of Malwa, written in Magadhi (Prakrit) verse by Vinayavijaya Gaṇi and Yaśovijaya Gaṇi.

Beg. कलपेल कविकलालै भरती करी तुष्टाव
विद्वचक्षुव गावां पूरि बनोत्त वाव ॥ १ ॥

The poem is in 4 cantos (*khanda*), containing altogether 41 chapters (*dhāla*) and 1751 *gāthas*. It was commenced in S. 1736 (A.D. 1679) by Vinayavijaya, a Digambara Jain of the Tappagachcha, pupil of Kīrtivijaya Gaṇi. He died after writing 750 *gāthas*, and the work was then completed by Yaśovijaya Gaṇi the follower (सेषक) of Nayavijaya.* An analysis of the poem is given in the Mackenzie Collection, vol. ii., p. 113.

This copy is defective, breaking off in verse 4, *dhāla* iii. of the 4th *khanda* (fol. 99a in the Bombay edition of 1877).

The story appears to have been originally written in Sanskrit by Nemidatta Yati in S. 1585 (A.D. 1528).†

Another Hindi version of this story, composed by Jinachandra Suri of the Khara-taragachchha in S. 1740 (A.D. 1683), was printed at Calcutta under the editorship of Pandit Krishṇachandra Adhikāri of Benares in S. 1930 (A.D. 1874).‡ This version is in 49 *dhālas*, and 1225 *gāthas*.

Dr. Kielhorn (Bombay Report, 1880-81, p. 79) notices a Prakrit copy of Śripālacharitra with a Sanskrit commentary by Kshamākalyāṇa, and also (p. 101) another version in Sanskrit by Hemachandra, entitled Śripālanarendra kathā.§

* See the colophon to the Bombay edition of 1877.

† See Prof. Bhandarkar's Report for 1883-84, pp. 117 and 123. See also S. R. Bhandarkar's Deccan Coll. Cat. (1888), pp. 38 and 362.

‡ In Sir Monier-Williams' Library at the Indian Institute, Oxford.

§ See also the Deccan Coll. Cat., pp. 193 and 67.

Two Prakrit MSS. are noticed in the Benares Cat., p. 458, one entitled Śripālā-nareśvara kathā, in 2000 ślokas, the other Śripālarāśa,* in 2500 ślokas, by Yaśavijaya (यशविजयः) with Bhasha notes. The latter, of which a copy is also mentioned in the Deccan Coll. Cat., p. 11, is probably a copy of the present work.

A Magadhi version, entitled Śripālapurāṇa (in the colophon Śripālacharita), with a Sanskrit commentary by Jinaharsha Suri, is described in Rājendralāl Mitra's Bikaner Cat., p. 698. Professor Weber notices a Bhasha version in 1307 verses (Berlin Cat., i., p. 374), and S. R. Bhandarkar (Deccan Cat., p. 334), a Magadhi MS. by Ratnaśekhara Suri, entitled Śripālanarendra kathā.

7.

Or. 4533.—Foll. 30; 10 in. by $4\frac{1}{2}$; 13 to 20 lines, 8 in. long; with ruled margins; written apparently in the 19th century.

[COL. S. B. MILES.]

द्रव्यगुणपर्याय नो रास

Dravyagunaparyāya.

A Jain metaphysical treatise in Marwari verse, by Yaśovijaya Gaṇi, accompanied by an anonymous Gujarati commentary (*bālavabodha*). The text and commentary combined bear the Gujarati title Dravyagunaparyāya-no rās.

Beg.

अशीगुणोत्तिष्ठय ननि भरो अशीनयविजय सुगुरु जादरी
जात्तम जरचो नई उपकार वहं द्रव्य चनुयोग विचार ॥ १ ॥

Yaśovijaya was a pupil of Jitavijaya and Nayavijaya,† and the author of another work, entitled Jñānabindu-prakaraṇa.‡ He flourished about the middle of Samvat 1700.

* A Sanskrit MS. with this title by Parimala is mentioned in Peterson's Report iv. (1894), p. 57.

† See Klatt's Onomasticon, p. 50, and Peterson, iv., p. lxviii.

‡ See Peterson, iv., p. ci.

The work contains an exposition of the "Dravya, or substance, with Guṇas, or qualities, and Paryāyas, or developments or modifications."* It is divided into 17 chapters (*dhāla*) containing altogether 283 gāthas. The commentary extends only to the end of the 14th *dhāla*. The text, thus far, is written in 4 lines to the page, the commentary being inserted between the lines in a smaller script. A note at the end of the MS. gives briefly the contents of each chapter.

The work, both text and commentary, has been published in the collection of Jain publications, edited by Bhimasimha Maṇaka, entitled *Prakaraṇa-ratnākara*, vol. i., pp. 337-412 (Bombay, 1876).

The present copy is neatly written by a Jain scribe, and has the Jain mystic diagram at the commencement.

D. SIKH.

8.

Or. 1125.—Foll. 696; 12 in. by $14\frac{1}{2}$; 21 lines, $9\frac{3}{4}$ in. long; beautifully written in large Gurumukhi characters, apparently early in the 19th century.

ਆਦਿ ਗ੍ਰੰਥ

Ādi Granth.

The Sacred Scriptures of the Sikhs.

The Ādi Granth, also called the Granth Sāhib, was compiled during the reign of Arjun, the fifth of the Sikh Gurus (A.D. 1581-1606). It comprises the writings of Guru Nānak, the founder of the Sikh religion, and of his successors Angad, Amar Dās, Rām Dās, and Arjun, together with a collection of hymns by Rāmānanda, Kabir, Sūradāsa, and several other celebrated Hindu Bhagats, anterior to Nānak; also verses

* Bhandarkar's Report, 1883-84, pp. 95 *sqq.*

by a Muhammadan saint called Farid, and panegyrics of the Gurus by court-bards or Bhāṭs. To these were added later on the compositions of Tegh Bahādur the ninth Guru (A.D. 1664—1675).*

The work commences, as in the printed editions, with the Japjī of Guru Nānak.

Invocation: ਸਤਿ ਨਾਮ ਕਰਤਾ ਪੁਰਖ ਨਿਰਭਉ
ਨਿਰਵੈਰ ਅਕਾਲ ਮੁਰਤ ਅਜੂਨੀ ਸੰਤੁ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥

Beg. ਜਪ ॥ ਆਇ ਸਚ ਜੁਗਾਇ ਸਚ
ਜੇ ਭਿ ਸਚ ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚ ॥

The present copy agrees closely with the Lahore editions of the Granth, except that, at the conclusion of the work, it contains three additional hymns by Nānak, and a prose composition, entitled *Hakikat Rāje Sivnābh kī*, which are not included in the printed editions of the text.† These are placed between the *Mundāvāni* of Nānak and the *Rāgmālā* (foll. 692a—695a).

The *Hakikat* has reference to Sivnābh, king of Ceylon, and to former rulers from the time of Māyādunne.‡ It describes Ceylon as being 3 days journey from Negapatam, the seaport town of Tanjore, and shortly notices the establishment of Sikh and Bhāṭriyā communities in that island, with reference to some of its rulers. According to Cunningham, it “is said to have been composed by one Bhaee Bhunnoo in the time of Govind.”§ It is written in old Hindi with a plentiful admixture of Persian words.

* See Trumpp's “*Ādi Granth*,” p. cxix.; Cunningham's “*Hist. of the Sikhs*,” p. 367 (2nd ed.); Sir Monier-Williams' “*Brahmanism*,” pp. 169—178; Barth's “*Rel. of India*” (Trübner's Or. Ser.), p. 224; Wilson's “*Rel. Sects*,” i., 274.

† See footnote 2 to p. cxi. of Trumpp's “*Ādi Granth*,” and Cunningham's notice of this “*Supplement of the Grunth*.”

‡ See “*Arch. Survey of Ceylon—Kegalla District*,” pp. 5 *sqq.*, and “*Mahāvamśa*,” chap. xciii.

§ “*Hist. of the Sikhs*,” p. 371. His description of the work, as having reference to a “*Pōtee*” or sacred writing known as “*Pran Singhlee*,” is quite inaccurate.

Beg. ਹਕੀਕਤ ਰਾਮੁਕਾਮ ਰਾਜੇ ਸਿਵਨਾਡ ਕੀ ॥
ਹਕੀਕਤ ਰਾਮੁਕਾਮ ਸਿਵਨਾਡ ਰਾਜੇ ਕੀ ॥ ਨਾਗਾਪਟਲ
ਥਿਟਰਿਤ ਜਾਵਰ ਸਹਰਗਾਏ ਤਹਾ ਕਾ ਰਾਜਾ ਆਇ-
ਰਾਪਤਿ ਨਾਇਭ ਹੈ ॥ ਤਹਾ ਵਲਾਇਤ ਰਾਮ ਰਾਜੇ ਕੀ
ਹੈ ਤਹਾਤੇ ਲੈਕ ਜਹਾਜਿ ਚਹੜਾ ਹੈ ॥

A small portion only of the *Ādi Granth* has been translated by Dr. Trumpp. A careful translation of the entire work has just been completed by Mr. M. Macauliffe, late Divisional Judge in the Panjab, but as yet it has not been published.

The first two pages of the *Japjī* are written in gilt letters on separate sheets of paper pasted in the volume. There is a complete index to the different books of the Granth, and to the first words of each *Śabd*, *Ślok*, or separate hymn. Several “*Bhog*” marks have been made on blank sheets of paper at the beginning and end of the volume. These are crosses broadly daubed on with yellow or some other pigment, with which it is customary to mark the Granth after the reading of the whole of the work has been completed at some public place of worship or assembly.

The following recipe for the preparation of ink follows immediately on the last verse of the text (fol. 695b, l. 20) and is repeated on the next page :—

ਸਿਰਮਾਹੀ ਕੀ ਬਿਧਿ ਕਜਲੁ ਸਿਰਮਾਹੀ ਇਕ ਝੂਹਿ
ਕਾ ਕਜਲੁ ਲੈਲਾ । ਬੀਜਾਬੈਲ ਸਿਰਮਾਹੀ ਇਕ । ਗੋਦ
ਕਿਕਰ ਕਾ ਸਿਰਮਾਹੀ ॥ ਲਾਜਵਣਦ ਰਤੀ ॥

The following note appears at the end of the volume :—

“After the Infantry charging the Enemy at Goojerat the Cavalry and Light Artillery pursued the fugitive Sikhs and Afghans. The Infantry then advanced steadily in line until clear of the blazing Camp, when they filed Arms. It was there I found this Book in a Tent of one of the hostile Chiefs—probably Shere Singh's. This is called the *Grunth* or *Code of Sikh Religion*. It is

highly prized by the Sikhs, and I have had many solicitations for it from Sikh gentlemen.

Lahore, 1849 April. Henry Erskine.
[Illegible.] 10 foot.

Below this note appears the signature of "J. W. Daveran, Military Prison, Cork, 1851," and, on a blank leaf further on, the signature of Mr. H. Erskine with the date "Goojerat 21 Febr. 1849."

9.

Or. 2159.—Foll. 806; 11 in. by 13; 23 lines, $7\frac{1}{4}$ in. long; written by different hands, with ruled margins, dated Samvat 1802 (A.D. 1745).

Another copy of the Ādi Granth, with Index.

This copy also contains the additional poems noted in the preceding.

The date of the completion of the copy, the 5th day of Māgha-sudi, S. 1802, is given in a note before the Index (fol. 1a).

A list of the ten Gurus and the date on which each of them died is given at the end of the Index (fol. 31b).

1. Nānak	10th Āśvina-badi	S. 1596.
2. Angad	4th Chaitra-sudi	S. 1619.
3. Amar Dās	15th Bhādra-sudi	S. 1631.
4. Rām Dās	3rd Bhādra-sudi	S. 1638.
5. Arjun	4th Jyeshṭha-sudi	S. 1663.
6. Har Govind	5th Chaitra-sudi	S. 1710.
7. Hari Rāe	9th Kārtika-badi	S. 1718.
8. Har Kishan	14th Chaitra-sudi	S. 1721.
9. Tegh Bahādur	5th Māgha-sudi	S. 1732.
10. Govind Singh	5th Kārtika-badi	S. 1765.

The following simple recipe for the preparation of ink appears at the end of the volume:

ਸਿਮਾਹੀ ਕੀ ਬਿਧਿ ॥ ਤਿਨਿ ਹਿਸੇ ਕਬੂ ਚਉਥਾਈ
ਸੁਗਗ ਲੈਂਦੇ ਕਾ ਭਾਂਡਾ ਲੈਂਦੇ ਕਾ ਡੱਡਾ ॥ ਦਿਨ ਸਤ
ਥੋਟਲੀ ਰਵਾਲ ਰਖਲੀ ॥ Three parts of catechu
to one of borax. Pound for 7 days in an
iron mortar with an iron pestle.

10.

Or. 2748.—Foll. 758; 10 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$; 21 to 25 lines, $7\frac{1}{4}$ in. long; neatly written, with ruled margins, apparently in the 19th century.

[REV. A. FISHER.]

Another copy of the Ādi Granth, and Index; without the additional poems contained in the two preceding copies.

This volume appears to have been much used. There are no less than twelve "Bhog" marks. Parts of some of the leaves have been torn off, possibly by constant use, but these have been carefully patched up, and the text re-written.

This copy also contains a recipe for the preparation of ink, which is more elaborate in its details than those in the above two copies.

ਸਿਮਾਹੀ ਕੀ ਬਿਧਿ ॥ ਸਿਰਸਾਹੀ ਕਜਲੁ ਵਜਠ ॥
੧ ਥੋਲੁ ॥ ੨ ਸਿਰਸਾਹੀ ਗੁਡੁ ਕਿਕਿਰ ਕਾ ॥ ੩ ਇਕ ਰਤੀ
ਲਜਵਨੀ ॥ ੪ ਇਕ ਰਤੀ ਸੁਇਨਾ ॥ ੫ ਥੰਜੀ ਸਾਰ ਕਾ
ਪਾਲੀ ॥ ਭਾਮੇ ਕਾ ਭਾਂਡ ॥ ਨਿਮ ਕੀ ਲਕੜੀ ॥ ਢੂਰ ਕਾ
ਕਲਜੁ ॥ ਦਿਨ ਵੀਜ ਥਮਲੀ ਰਵਾਲ ਰਖਲੀ ॥

11.

Add. 25,680.—Foll. 823; 14 in. by 12 $\frac{1}{4}$; 20 to 22 lines, 10 in. long, written in large Gurumukhi characters. Nineteenth century.

Another copy.

The text differs slightly from that in the printed editions in the few poems at the end immediately preceding the Rāgmālā. The volume has a complete index (foll. 1—33). There are numerous Bhog-marks on blank leaves before and after the index, and at the end of the volume.

12.

Or. 847.—Foll. 83; a minute volume, half an inch square, 6 lines to the page. Nineteenth century.

[ARTHUR GROTE.]

ਜਪਜੀ

Japji.

The introductory chapter of the *Ādi Granth*, written in Gurumukhi characters.

The *Japji*, a hymn composed by Guru Nānak, is repeated daily by his followers, and constitutes the opening chapter of his *Granth*. An English translation (with the text) will be found in Dr. Trumpp's "*Ādi Granth*." Another translation has been made by Bawa Chhajju Singh, Lahore, 1893.

On an envelope accompanying this copy is written: "1st chap. of Grunth in the Gourmookhee character. Given me by Mungul Singh the Sikh in charge of the Golden Temple, Umritsur. May /68."

13.

Or. 5077.—Extracts from the *Ādi Granth*, written in minute Gurumukhi characters on thin leaves, 5 lines to the page, forming a volume half an inch square. 19th century.

The manuscript is defective. The first leaf, numbered ੧, contains only a part of a verse. The rest of the volume, numbered ੧-੨੪, is taken from the *Rāg Rāmkali* of Guru Nānak (Mahallā I.).

14.

Add. 26,525.—Foll. 212; 2½ in. by 2; 6 lines, 1½ in. long; written apparently in the 19th century. [WILLIAM ERSKINE.]

ਸੁਖਮਨੀ

Sukhmani.

Devotional hymns of the Sikhs, composed by Arjun, the Fifth Guru. (A.D. 1581—1606).

Beg.

ਆਦਿ ਗੁਰਏ ਨਮਹੁ॥ ਜੁਗਾਦਿ ਗੁਰਏ ਨਮਹੁ॥
ਸਤਿ ਗੁਰਏ ਨਮਹੁ॥ ਸ੍ਰੀ ਗੁਰਦੇਵਏ ਨਮਹੁ॥ ੧॥

The *Sukhmani* consists of 24 *Śabds*, and constitutes one of the collection of hymns in the *Rāg Gauri* of the *Ādi Granth*. A translation of the work will be found in Dr. Trumpp's "*Ādi Granth*," pp. 378—424.

This copy is imperfect; breaking off in the middle of *Śabd xx*.

15.

Add. 21,452.—Foll. 539; 11½ in. square; 24 lines, 7½ in. long; neatly written in Gurumukhi characters, with ruled coloured margins. Nineteenth century.

[LEWIN BOWRING.]

The *Granth*, or Book of the Tenth Guru, commonly called *Daswen Pādshāh kā Granth*.

Govind Singh, the 10th Sikh Guru, succeeded his father Tegh Bahādur in A.D. 1675, and died in A.D. 1708. He changed the purely religious character of the Sikh religion into that of a military organization, specially through a feeling of bitter enmity against the oppressive bigotry of the Emperor Aurangzeb. With this object in view he composed this second *Granth* "for his followers, which should rouse their military valour and inflame them to deeds of courage."*

The language of this *Granth* is chiefly Hindi, always written and printed in Gurumukhi characters. Part of it was composed by Govind Singh himself, but "by far the larger portion is said to have been composed by four scribes in the service of the Gooroo; partly, perhaps, agreeably to his dictation. The names of Sham and Ram occur as two of the writers, but, in truth, little is known of the authorship of the portions in question."†

* Trumpp's "*Ādi Granth*," p. xci.† Cunningham's "*Hist. of the Sikhs*" (2nd ed., 1853), p. 372.

The Granth contains the following works, which are fully described in Cunningham's "Hist. of the Sikhs." *

I. Foll. 7—11a. (१—५) ਜਾਪਜੀ Jāpjī. Hymns for daily use, in imitation of the Japjī or introductory hymns of the Ādi Granth.

Beg.

ਚੜ੍ਹਿਹਨ ਅਤੁ ਬਰਨ ਜਾਤ ਅਤੁ ਪਾਤਿ ਨਹਿਨ ਜਿਹ ॥
ਤੁਪਰੰਗ ਅਤੁ ਰੇਖ ਭੈਖ ਕੋਈ ਕਹ ਨ ਸਕਤ ਕਿਹ ॥

II. Foll. 11a—20b. (५—१५) ਅਕਾਲ ਉਸਤਤੁ Akāl-ustut. A hymn in praise of the "Immortal Being."

Beg. ਅਕਾਲ ਪੁਰਖਕੀ ਰਹਿਆ ਹਮਨੈ ॥
ਸਰਬ ਲੋਹਦੀ ਰਹਿਆ ਹਮਨੈ ॥

III. Foll. 20b—31a. (१५—२५) ਬਚਿਤ੍ਰ ਨਾਟਕ Vichitra nāṭak. Govind Singh's account of his family and mission.

Beg.

ਨਮਸਕਾਰ ਸ੍ਰੀ ਖੜਗੁੜੀ ਕੋ ਸੁਹਿਤੁ ਚਿਤੁ ਲਾਈ ॥
ਪੂਰਨ ਕੋ ਗਿਰੰਖ ਇਹ ਤੁਮ ਮੁਹਿ ਕਰਹੁ ਸਹਾਇ ॥ ੧ ॥

The first five chapters of this work have been translated by Captain G. Siddons (J. A. S. B., vols. xix. and xx.). See also Cunningham's abstract, pp. 388—390 of his History.

IV. Foll. 31a—39b. (२५—३३) ਚੰਹੀਚਰਿਤ੍ਰ Chāndī-charitra. Legends of the goddess Kālī, taken chiefly from the Mārkaṇḍeya-purāṇa.

Beg.

ਆਦਿ ਅਪਾਰ ਅਲੈਖ ਅਨੰਤ ਅਕਾਲ ਅਭੈਖ ਅਲੈਖ
ਅਨਾਸ ॥
ਕੈਸਿਵ ਸਕਤ ਵਈ ਸੁਤਿ ਚਾਰ ਰਜੋਤਮਸਤ ਤਿਹੁ
ਪੁਰਬਾਸ ॥

V. Foll. 39b—45b. (३३—३९) ਚੰਹੀਚਰਿਤ੍ਰ Chāndīcharitra. A smaller version of the same legends of Kālī.

Beg. ਮਹਿਖਦਾਈਤਸੂਰਯੰ ॥ ਬਛਿਯੋਸੂਲੇਹਪੂਰਯੰ ॥
ਸੁਦੇਵਗਜਜੀਤਯੰ ॥ ਦਿਲੈਕਰਗਜਕੀਤਯੰ* ॥ ੧ ॥

VI. Foll. 45b—48a. (३१—३२) ਚੰਹੀ ਦੀ ਵਾਰ Chāndī di wār. A hymn of praise to Kālī.

Beg.

ਪ੍ਰਿਸਮ ਭਗੈਤੀ ਸਿਮਰਕੈ ਗੁਰ ਨਾਨਕ ਲਈ ਪਿਆਇ ॥
ਫਿਰਿ ਅੰਗਰੇ ਗੁਰਤੇ ਅਮਰਦਾਸ ਰਾਮਦਾਸੈ ਹੋਈ ਸਹਾਇ ॥

VII. Foll. 48a—57b. (३२—५१) ਗਿਆਨਪਰਬੋਧ Gyān-prabodh. Praises of the Almighty.

Beg. ਨਮੋ ਨਾਖ ਪੂਰੇ ਸਦਾ ਸਿਧ ਕਰਮੰ ॥
ਅਛੇਦੀ ਅਡੇਦੀ ਸਦਾ ਏਕ ਪਰਮੰ ॥
ਕਲੰਕ ਬਿਨਾ ਨਿਕਲੰਕੀ ਸਤ੍ਰਪੇ ॥
ਅਛੇਦੀ ਅਡੇਦੀ ਅਖੇਦੀ ਅਠਪੇ ॥ ੧ ॥

VIII. Foll. 57b—226b. (५१—२२०) ਚੌਥੀਸ ਅਓਤਾਰ Chāubīs avatār, or The Twenty-four Incarnations, said to be written by one Śyāma. Of these, the descriptions of the incarnations of Rāma and Kṛishṇa are the most extensive, that of Kṛishṇa, taken from the 10th Skandha of the Bhāgavatapurāṇa, occupying no less than 2491 verses.

Beg. ਅਥ ਚਉਥੀਸਉਚੈ ਅਵਤਾਰਾ ॥
ਜਿਹ ਬਿਧਿ ਤਿਨਕਾਲ ਖਾਬਖਾਰਾ ॥
ਸੁਨੀ ਯਹੁ ਸੰਤਿ ਸਥੀ ਚਿਤੁ ਲਾਈ ॥
ਬਰਨਤ ਸਿਜਾਮ ਜਥਾ ਮਤ ਭਾਈ ॥

The short poem ਮਹਿਦੀ ਮੀਰ ਬਾਪ, Mahī Mir badh, in 11 verses, forms the conclusion of this book. See Cunningham's History, p. 390.

IX. Foll. 226b—236a. (२२०—२३०) ਬ੍ਰਹਮਾ ਅਵਤਾਰ Brahmā avatār. An account of seven incarnations of Brahma.

Beg.

ਸਤਿ ਜੁਗ ਫਿਰ ਉਪਰਾਜ ॥ ਸਥਨ ਉਤਨੇ ਕਰਮਾਜ ॥
ਸਥ ਦੇਸ ਅਉਰ ਬਿਟਸ ॥ ਉਠ ਪਰਮ ਲਾਗ ਨਰੇਸ ॥ ੧੨ ॥

The numbering of the verses follows on that of the previous poem, appended to the Chāubīs avatār.

* ਦਿਲੈਕਰਗਜਜੀਤਯੰ in printed editions.

* Dr. Grierson describes a Granth of Govind Singh, the contents of which appear to be entirely different from those in this volume. See "Vern. Lit.," p. 69.

X. Foll. 236a—265a. (२३०—२५१) दृद्र भव-
तार Rudra avatār. The incarnations of Siva.

Beg.

अथ करै उमिन मुपार ॥ तै परे दृद्र भवतार ॥
भवित तैग मापन कीन ॥ उथ गरघ के रमि तीन ॥ १ ॥

XI. Foll. 265b—267. (२५१—२६१) सूरी मुख्याक
स्वैजा Mukh-bāk. Thirty-two verses in the
Savaiyā metre by Govind Singh.

Beg.

मति मदैह मरुप मत्तघृत आदि अनादि अगाप
अद्वैत ॥

दान द्या दम मंतम नेम तत्तघृत मील मुख्यृत
अद्वैत ॥

XII. Foll. 268—302b. (२६२—२९६) समानाम-
माला Sastranāmamālā. A poem in 1319
verses in praise of weapons of war, with
their names and descriptions.

Beg.

मांग मरेही मैठ अमडीर छपक भरहार ॥
मंडा डक कद चांडि कर करी थेरहर मार ॥ १ ॥

XIII. Foll. 302b—523. (२९६—४७७) पक्षियान
चरित्र Pakhiyān-charitra. Tales illustrative
of the characteristic qualities of women.
These comprise 405 tales, with a total
number of 7555 verses.

Beg. दुंही खज्जगपारा दुंही घाषहारी ॥
दुंही डीरडरहारी काडी कटारी ॥

XIV. Foll. 524—539. (४७८—५३३) ज़ाफरनामह
सूरी मुख्याक Zafar-nāmah. Twelve stories
(*hikāyat*) comprising 863 verses, which were
sent as a warning to the Emperor Aurangzeb.
The stories are in Persian, and are said to
have been composed by Govind Singh himself.

Beg. कमाले करामाड़ काजम करीम ॥
रजाघधम राजकरहाके रजीम ॥

Of the works contained in this Granth
nos. I.—VII. have been frequently printed
together under the title Das Granthī (पैची
दम गैची). The other works, with the
exception of no. XIV., do not seem to have
been published.

This copy is beautifully written, the verses,
headings of chapters, and colophons being
clearly indicated in red. The work is pre-
ceded by an index, giving the commencement
of the first line of each separate book,
chapter, or subject, with reference to the
number of the leaves. A "Bhog" mark
appears at the commencement (fol. 7a).

On the fly-leaf is written "Dāshām Pādishāh
dā Grāntha or The Book of the Tenth King,
Gooroo Govind Singh. Umritsur 1847."

16.

Or. 2759.—Foll. 182 ; 6 in. by 5 ; 10 lines,
4 $\frac{1}{2}$ in. long ; dated Samvat 1830 (A.D. 1773).

[REV. A. FISHER.]

परचिशां प्रेम भगतां

Parchiyān Prem-bhagatān.

Hymns in praise of famous Bhagats,
written in Gurumukhi characters, and
ascribed to Guru Govind Singh.

Heading : परचिशां प्रेमभगतां कीमा महिला ॥

Beg.

दैहरा ॥ उम्मे नमै परमात्मा पूर रपिष्ठि मति भैग ॥
आदिमपिट्ठिनि (?) अंडि इक डाके जगत्तु-
उर्ग ॥ १ ॥

The Bhagats, or Saints, are : 1. Kabir;
2. Dhannā ; 3. Trilochan ; 4. Nāmdev;
5. Ravidās ; 6. Mīrā Bāī ; 7. Karmā Bāī ;
8. Pipā ; 9. Sainu ; 10. Sadhnā ; 11. Vāl-
miki ; 12. Sukhdev ; 13. Bandhak ; 14.
Dhruva ; 15. Prahlād. Of these the writings
of the first ten are included in the Ādi
Granth.* The others are mythological
characters. There is an index to the
volume, which was originally in two parts.
See Or. 2760 (no. 82). The date संम
१६० कडके परिले १ is written at the end of
the index.

* Cf. the list of Bhagats given in Trumpp's "Ādi
Granth," p. cxix, and Cunningham's "Hist. of the Sikhs"
(2nd ed.), p. 370.

II. GENEALOGY.

17.

Add. 26,543.—Foll. 8; 7½ in. by 6; 14 lines, 4 in. long; neatly written in thick letters, with ruled margins, apparently in the 19th century.

[WILLIAM ERSKINE.]

A brief account of the life of Vallabhāchārya, the founder of the Rādhāvallabhī sect of Vaishṇavas, and of his immediate successors; written in the Kanauji dialect of Hindi.

Begin. औवल्लभाचार्यजी नहाम्भुनको प्राकटन ॥ तेलंग
देश में कंभकाकरवाल गान में यशनारायण भट्टजी तेलंग ब्राह्मण
हते सो बीतें सोनयाग कीयो तामें भगवान प्रकट होय दर्जन
दीने चर दीनो सो तुमारे चर हमारे चरतार होयगो

Vallabhāchārya was the son of Lakshmaṇa Bhaṭṭa, a Brahman of the village of Kankarkhambha* in the Telinga kingdom of Southern India. By his adherents he is looked upon as being of divine origin, and a manifestation or incarnation of the god Kṛiṣṇa; hence all the events of his life are invested with a halo of superhuman intelligence and miraculous power. The story of his birth, as told in this work, is briefly as follows:—

Lakshmaṇa Bhaṭṭa was the son of Gaṇapati Bhaṭṭa, the grandson of Gaṅgādhara Bhaṭṭa, and great-grandson of Yajñanārāyaṇa Bhaṭṭa, to whom it had been revealed by Kṛiṣṇa (भगवान) that he would become incarnate in his family. Having no male offspring, Lakshmaṇa Bhaṭṭa went a pilgrimage to Benares and other holy cities,

with his wife Ilmāgārū.* After a while she became pregnant, and, on their homeward journey, gave birth to a still-born infant in the forest of Champaran. Her husband took her to a neighbouring village called Chaunra (चौड़ा), and on her recovery, after 15 days, they resolved to return to Benares. On reaching the spot in the forest where the child had been born they saw an infant boy seated in the midst of flames of fire. On invoking Agni, the god of fire, the flames receded, and Lakshmaṇa took the child and gave it to his wife to nurse.

The date of this birth is stated (fol. 3a) to have been Sunday,† the 11th day of Vaiśākha-badi, Samvat 1535 (A.D. 1478). The author proceeds to narrate that Vallabhāchārya was educated at Benares for 12 years. Even at this youthful age he displayed extraordinary ability and religious zeal. In course of time he became an Āchārya, and set out on a religious tour. Whilst on his travels the god Kṛiṣṇa appeared to him, and ordered him to erect a temple to him on the summit of the holy hill Govardhana. He obtained materials for the building from Rājā Pūrṇa Mal Kshatri, and the temple was completed on Sunday, the 3rd day of Vaiśākha-sudi, Samvat 1556 (A.D. 1499). After this Vallabhāchārya went to the court of Kṛiṣṇa Deva Rājā of Vidyānagar (i.e. Bijainagar) and there established his religious tenets. He also visited many other cities of India, and finally disappeared in the

* The name is taken from the Vallabha-digvijaya.

† The week-day is not mentioned in this work. It is said to have been Sunday in the Vallabha-digvijaya, but Thursday in the Prāgaṭyavārtā.

* So in Vallabha-digvijaya, p. 6, but spelt कंभकाकरवाल in this MS.

form of a brilliant light whilst bathing in the sacred waters of the Ganges at Benares.* He was succeeded by his son Viññhalanātha at the age of 15, and at his death his seven sons dispersed to various countries, each of them building a temple to Kṛishṇa, and becoming the head of a community of the newly formed sect of Vaishṇavas.

The same legendary story of the birth of Vallabhāchārya, with some variations, and the addition of further miraculous details, is given in an account of his life by Sitārāma Varmā, entitled Vallabhadhvijaya.† This work, written in Braj-bhasha prose and verse, deals more particularly with the 12 religious journeys (called Digvijaya, or "Conquest of the world") of Vallabhāchārya throughout India, and the spread of his religious teachings.

Another work, also in Braj-bhasha, written by Harirāya Gosvāmī under the title Govardhananātha-jī ke prāgaṭya kī vārtā,‡ records the different manifestations of Kṛishṇa in the person of Vallabhāchārya and his successors, as also those occurring before the time of Vallabhāchārya, from Saṃvat 1466. The work is full of the most extravagantly fabulous stories.

For an account of the Rādhāvallabhī sect, see Dr. Barth's "Religions of India" (Trübner's Oriental Series), p. 233, R. W. Frazer's "Literary History of India," p. 349. See also "History of the Sect of Mahārājas, or Vallabhāchāryas in Western India," Trübner and Co., London, 1865.

* स्वधाम पशारे देह सहित तेजोरूप होयके as the writer tersely puts it. The author of the Prāgaṭyavārtā (Bombay edit. of 1879, p. 19) gives the date the 2nd day of Āshāḍha-sudi, S. 1587 (A.D. 1530), as follows: संवत् १५८७ आषाढ
ज्यदी २ उपरात ३ तोमके दिन मध्यान समय

† Benares, 1887. 3rd edition.

‡ Aligarh, 1869; Bombay, 1879, and Muttra, 1884.

18.

Add. 26,544.—Foll. 51; 7½ in. by 6; 11 lines, 4 in. long; written in large bold characters, uniform with the preceding.

[WILLIAM ERSKINE.]

An account of the manifestations of Kṛishṇa on the immediate descendants of Vallabhāchārya.

Begin. शाहसृष्ट प्रकट भये ताको प्रकारः ॥ प्रथम आँ-
मवनीर प्रियमी को प्राकटन आवहनाचार्यजी आशुनाजीके
गौषाट जान को पशारे सो भौतर दुष्को मारो तर जनें दो
लगे आये तर जापने जाती लो लगाय लोये पीडे घर पश्चाते
सेवा को प्रवंध बायो

This work is in continuation of the preceding, and is written by the same hand. It contains an account of Viññhalanātha, the son and successor of Vallabhāchārya, and of his 7 sons, all of whom are represented as being actual manifestations of Kṛishṇa, the Divine essence of the god being described as resting on their heads. The author also gives an account of the division of the countries where the Vallabhi cult had taken root amongst these 7 grandsons of the original founder, and the gradual spread of the religious views taught by them throughout India.

According to the Vallabha-dhvijaya (Benares, 1887, p. 166) Viññhalanātha was born on Friday, the 9th of the dark half of Pausha, Saṃvat 1572 (Saka 1437), i.e. A.D. 1515.

The birthdays of his 7 sons are given on pp. 171—173, as follows :—

1. Giridhara Kārtika, 12th sudi S. 1597.
2. Govindarāya Māgha, 8th badi S. 1600.
3. Bālakṛishṇa Āśvina, 13th sudi S. 1606.
4. Gokulanātha Māgha, 7th sudi S. 1608.
5. Raghunātha Kārtika, 12th sudi S. 1611.
6. Yadunātha Chaitra, 6th sudi S. 1613.
7. Ghanaśyāma Māgha, 13th badi S. 1623.

19.

Add. 26,545.—Foll. 36; 6 in. by 8; 9 to 11 lines, 7 in. long; dated Udaipur, Samvat 1873 (A.D. 1816). [WILLIAM ERSKINE.]

A genealogical account of the Princes of Mewar from the earliest period; written in the dialect of Eastern Rajasthan, with a large admixture of Persian and Arabic words.

Beg. सूरजरंस में राजा रामर्थद्वजी ज्ञानेधा का राजा हुवा सो जौतार हुवा लंका का रावल ने मारयो वाके बेटो राजा लंक हुको वाके बेटो राजा आत्य हुको पहुँचे वाके बेटो बेषद हुको

The Rajput family of Udaipur (or Mewar) claims to be of the Sūryavamśa, or Solar race by direct descent from Rāma through his son Lava.* The author of this work has given the names of an unbroken lineage of princes from Rāma to Bhim Singh.† The first date given is that of the birth of Rāwal Bāpū (or Bappa), the founder of the Gehlot dynasty, in S. 176 (A.D. 119). This date, however, as also all others given in this history, excepting those of modern times, are purely imaginary and incorrect.‡

The author states that Rāwal Bāpū, by virtue of a boon granted by the god Ekliṅga Mahādeva, was endued with superhuman strength,§ and, having conquered the whole of Hindustan from Gujarat across to Bengal and Orissa, and the Southern provinces of Dravida and Telinga, he made Chitor his capital, and reigned there for 101 years from S. 191 to 292 (A.D. 134—235).

* See Tod's "Rajasthan," vol. i., p. 175, *sqq.* (Madras ed.), also Hunter's "Gazetteer," vol. xiii., p. 402.

† The reigning prince when this work was written. He died A.D. 1838.

‡ The foundation of the Gehlot dynasty at Chitor by Bappa took place in S. 784 (A.D. 728). See Tod, i., p. 191.

§ Described as follows (fol. 7b):— दस हात लंका नौ नाहरा को चल चतीस मंग को बडग हाथ में राष्ट्रा “He was ten cubits in stature, his strength was that of nine tigers, and he wielded a sword of 32 *mans* (i.e. 2560 lbs.).”

From the time of Bāpū onwards the author has ventured to give, with surprising exactitude, not only the date of the accession of each king, but also the period of each reign in years, months and days, and, further, the precise numerical strength of their armies of infantry, cavalry, and elephants. A short sketch is also given of the history of the kingdom, dealing more particularly with the battles fought with neighbouring states, and with Muhammadan invaders.

The following are the dates assigned to the principal epochs in the history of Mewar after the time of Rāwal Bāpū. The correct dates, according to Col. Tod and other authorities, are added in brackets for purposes of comparison.

Fol. 12b.—S. 1112. Accession of Samarsī to the throne of Chitor.*

Fol. 12b.—S. 1151.† Death of Samarsī, with his brother-in-law Prithvirāj, king of Delhi, at the capture of that city by Shihāb-ud-dīn Muḥammad Ghori. (S. 1249, A.D. 1193.)

Fol. 13a.—S. 1206. Accession of Rāhup, who changed the title of the ruling prince from Rāwal to Rāṇā. (S. 1257, A.D. 1200.)

Fol. 17a.—S. 1350. Sack of Chitor by 'Alā'ud-dīn Khilji, during the reign of Lakumsī. (S. 1360, A.D. 1303.)

Fol. 23b.—S. 1592. Accession of Udai Singh, the founder of Udaipur. (S. 1597, A.D. 1540.)

Fol. 25a.—S. 1624. Capture of Chitor by the Emperor Akbar. (S. 1624, A.D. 1568.)

Colophon: लिखी उदेपुर मे संवत् १८७३ जेठ सूद १३ ने

On the margin of the first page appears the name of "Col. Tod," and the heading "Meywar Ranas from old Bard."

* An inscription discovered in Chitor by Col. Tod gives S. 1206 as the year of Samarsī's birth. "Rajasthan," vol. i., p. 215 (Madras ed.).

† The author's chronology appears to have been based on Chand's Prithvirāj Rāsā (see no. 49). In that epic S. 1158 is given for the death of King Prithvirāj.

20.

Add. 26,547.—A single sheet, 20½ in. by 7½; 40 lines, 5½ in. long, containing the genealogy of Rājā Sūrat Singh of Bikaner; together with a letter addressed to Capt. Tod, 8 in. by 6, 11 lines, 7 in. long, dated the 3rd Śrāvāna-badi, S. 1879 (24 Augt., 1823). [WILLIAM ERSKINE.]

Beg. अथ साहनामी लिखते । अथ सूर्यवंशप्रसूत राठोडा-नवाचतंश महाराजाधिराज महाराजा जीसूरतसिंहनामी कस्य बंश-चलीयन् । साक्ष दानेसरा । जीजादिनारायण १ ब्रह्मा २ नरोच ३ कावयण ४ सूर्य ५ आद्वेद ६

The Rahtor clan of Rajput kings of Bikaner claims to be of the Sūryavāṇī or Solar race. Rājā Sūrat Singh (who died A.D. 1828) is shown in this genealogy to be the 158th lineal descendant of Ādinārāyaṇa, the primeval spirit, from whom sprang Brahmā, Marīchi, Kaśyapa and Sūrya. A list of names only is given, with no other particulars. Capt. Tod has written on the top of the sheet "Rahtore Bansvalie sent me by the Rajah Soorut Sing of Beekanair."

The letter forwarding the genealogy to Capt. Tod expresses thanks for that officer's kind enquiries, and pleasure in being able to furnish him with the information sought for. It bears no signature, and is badly written in Kaithi characters by some uneducated scribe.

On the top of the letter is written "Letter from Soorut Singh of Beekanair to Cap. Tod with the Pedigree of his Family."

21.

Add. 26,548.—A paper roll, 8 feet 4 in. by 6 in.; dated Śrāvāna S. 1876 (Augt. 1820).

[WILLIAM ERSKINE.]

शाहनामा

Shāh-nāmā.

A complete list of the sovereigns of Delhi from Yudhishṭhir, with the period of the reign of each.

Beg. अथ साहनामी लिखते ॥ दिल्ली ने हिंदु मुकुलमान ने राज्य कीया राजा युधिष्ठिर जो लगाइ महनद स्थाह नाई लिख का चीरा ॥

The total number of sovereigns is 183, extending over a period of 4859 years, 8 months, and 24 days. Of these there are 124 Hindu kings, divided into 12 dynasties, comprising a period of 4051 years, 3 months, and 15 days; and 59 Muhammadan sovereigns, commencing with Shihābul-din Ghori, the total period of their reigns amounting to 808 years, 5 months, and 9 days.

Colophon: इति दिल्ली पति युधिष्ठिरादि राजा वा वाद-इयाह लिन्होके राज्य संवत्तादि प्रमाण लंपूर्ण ॥ विति आवश्यक ३ संवत् १८७६ चन हिजरी ॥ २५*॥

On the back of the MS. is written "Dynasties of Delhi, from Jewdeshter." Also, in another hand, "Capt. Tod to Mr. Erskine. Bombay, 31 Jan^{ry} 1823."

22.

Or. 392.—Foll. 41; 9 in. by 6; 15 lines, 4½ in. long; written in the 19th century.

[GEO. WM. HAMILTON.]

Two genealogical accounts of the Gond dynasty of Garha Mandla in the Jabalpur Division of the Central Provinces of India, written in modern Hindi of the Kanauji dialect, with a large admixture of Persian and Arabic words. See Hunter's "Gazetteer," vol. ix., p. 299.

I. Foll. 2—32.

Beg. लिखिये चतुर शुजान ॥ जो नरपदा के तौर पे मडलागढ चाहायान ॥ पहले राजा गोड जे रहे गढा के चाह ॥ जेरे राजा छपी भये जानत है शंशार ॥

The author relates how, in ancient times, Jādava Rāya, a Rajput, was married to the daughter of Ghārū Shāh, a Gond prince of Nagar, and ruler over 750 villages. He was the first of a line of 63 princes, the seat of

* The equivalent Hijra year should be 1235.

whose government was at Garha Mandla on the banks of the river Nerbudda. Jādava Rāya came to the throne in S. 215 (A.D. 158), and after a reign of 5 years was succeeded by Mādhava Singh, his son by a second marriage. The author then takes up the history of the family from the time of Sangrām Shāh, the 48th ruler, and gives a brief sketch of the principal events in the history of the kingdom. Sangrām Shāh is said to have succeeded to the throne in S. 1543 (A.D. 1486). In S. 1837 (A.D. 1781) Mandla was wrested from Sumer Shāh, the last of the line of princes, and the kingdom came into the power of the Maratha rulers of Sagar, and was governed for 20 years by the Peshwa Raghunāth Rāo, and, after him, for another period of 18 years by Rāghoji Bhonslā of Nagpur, up to S. 1874 (A.D. 1818), when the kingdom of Mandla was annexed by the British government on the conclusion of the third Maratha campaign.

It is stated in the colophon (fol. 25a) that this account was compiled on the 14th Jyeshtha-badi, S. 1886 (A.D. 1830), by Bhikhāri Bābu, Kānūngo of Mandla, and read over and presented to one Bāpu Antājī.

Colophon: तारीक ४४ वद जेठ संवत् १८८६ को शालू मै लिखी है कैफियत लिखकर सुनाकर जीसावा चापु जीताजी मै गुजारो है अलवद* भिखारी बाबु कानुगोय मडलावारे

At the end of the work (foll. 26—32) there is a tabulated list of the 63 princes of Mandla, giving the period of the reign of each, with dates expressed both in the Samvat and Christian eras. The author states in his history (fol. 3b) that this list

has been drawn up on the reliable authority of Purushottama Vājapeya and Rūpanātha Ojhā. The passage runs as follows :—

तेकी चंशावली चमोजव वाकफकारी पुरानामात्रम् वाजपेई वो रूपनाथ औज्हा ने बनाई है जी फिरियत दुशरी ने तपशील है

The name of the scribe Bhagavant Singh Deśpānde, resident of the village of Chhapara, appears at the end of the list, as follows :—

चकलंभ भगवंत जीग देशपाठिया शाकीन कश्चा छपारा

Appended is a separate sheet (fol. 33) pasted to the work, written by a different hand, containing a list of 37 castes of Gonds, with the names of the Hindu deities specially worshipped by each caste.

II. Foll. 34—81 (original numbering १—९).

Beg. लिखते चंशावली सोमवंशन की पुरानामाहिक मती के राजा भट्ट छत्री सोमवंशी पौलस्त गोद उतपत्त प्रथम जी महाराजा जादौ रायजू पै अनीनेदाजू प्रसन्न भई

In this genealogy Sangrām Shāh is mentioned as being the 46th prince of the Garha Mandla dynasty, Raghunāth Singh and Pratāpadipa (nos. 4 and 21 of the preceding list) being omitted. The length of reign of each ruler is given, but the figures are quite different from those in the foregoing history. Thus Jādava Rāya, whose date of accession is not given, is said to have reigned 52 years, instead of 5. The date of Sangrām Shāh's accession is put down as S. 1506 (A.D. 1449). The author has given a detailed list of the 52 *garhs*, or provinces, which were under the sway of this prince.

In the short historical notice of the princes from Sangrām Shāh to Sumer Shāh no mention is made of Raja Chhatra Shāh (no. 55 in the preceding list), and, by mistake, the same number (57) is given to two different princes, viz.: Durjan Shāh, and Nizām Shāh. Thus the author makes a total of 59, instead of 63, rulers.

It is stated in the colophon that this genealogy was compiled in S. 1885 (A.D.

* It seems evident from the use of the word अलवद (Hindust. الْعَلْوَاد), which in legal phraseology, like the English 'signed,' is placed before the name of the executor of a document, that Bhikhāri was the author of this historical sketch. This copy is in the same handwriting as that of the appended list of rulers, which bears the name of Bhagavant Singh Deśpānde.

1828), from an old *bijak* in the possession of Mahārājā Śaṅkar Shāh, by Mānak Lāl Ojhā of Mandla.

Colophon: इस ब्रह्मान महाराजा जादौ राईनू देव ने लगाइत जी महाराज सुनेर शाहिनू देव तलक पुस्तक ५२ ने

ब्रह्मान मुरानी बंसाली बोक्क के देवके लिही गइ मुराने राजके जानवरार थे [हित] जी शोक्का मानक लाल रहनेवाले बड़ला को उनमे बोक्क ते लिषाइ श्रीमहाराजा शंकर शाहिनू देव की संवत् १८२४ की साल ने

III. SCIENCES.

A. DIVINATION.

23.

Or. 2764.—Foll. 47; 6½ in. by 3½; 6 to 11 lines, 2½ in. long; with ruled margins; written in large and clear Gurumukhi characters, apparently in the 19th century.

[REV. A. FISHER.]

प्रीछा

Prīchhā.

A book of fate, ascribed to Guru Nānak.

Heading: प्रीछा लिखी महला ॥ १ ॥

Beg. मलैंक ॥ जै जन मनमणि चित्तदनी रधाहै ॥

मै मनका महमा कहि पृगटाहै ॥
गुर पूमादि महमा डाउ मिटै ॥
ऐषिभ चित्त चित्त मत हुटै ॥

The work consists of a set of 46 coloured drawings of various objects, each on the *verso* of a numbered leaf, to which is assigned an auspicious or inauspicious signification. On fol. 2a is a diagram containing 46 squares. Anyone desirous of consulting the oracle, in order to ascertain if any projected enterprise should be engaged in, should first of all repeat the following initial verse of the *Japji*, as a *mantra*, five times, अचि मचु जगादि मचु ॥ ऐ भी मचु नानक ऐमी भी मचु ॥ He should then place the index finger of his right hand on any one of the squares, and consult the leaf

bearing the number of the square for an answer to his question.

This work does not appear to have been published. There is another *Prīchhā*, ascribed to Guru Arjun, which has been frequently lithographed at Lahore. The introductory portion of it is identical with that in this work, but otherwise it is totally different. It is in 36 verses, and is intended to be consulted by dice-throwing.

24.

Or. 4827.—Foll. 2; 5½ in. by 2½; 5 lines, 4½ in. long; written in Nepal (?) in a Nagari hand of the 18th century.

A fragment, containing Tantric charms and mantras, with mystic diagrams.

B. MATHEMATICS.

25.

Add. 26,373.—Foll. 20; 10 in. by 4½; 14 to 16 lines, 7½ in. long; dated S. 1818 (A.D. 1761). [WILLIAM ERSKINE.]

लीलावती

Lilāvatī.

A treatise on arithmetic and geometry, translated by Lālchand into the Baiswari

dialect from the Sanskrit of Bhāskarā-chārya.

Beg. सोभित खिंदूरपूर गजसीस नीकै नूर रक्षदत्त सुंदर
विराजे भालूर्धदू।

सुर जोरि वर जोरि अभिमान दूरि जोरि प्रणमत जाके
पद्यंकम अमंदू।

The work is arranged in sixteen chapters, of which the first is an introductory one by the translator, dilating on the utility of the Sanskrit original, and the desirability of its being translated for the benefit of the public. Lālchand states, in an epilogue of 28 verses, that he was a pupil of Jinachandra Sūri of the Kharatara gachchha, and that he had made this translation at the request of Jait Singh, the son of Rājā Anup Singh,* who was himself a man of considerable ability, and had made the Līlāvatī his particular study. The translation was completed on Wednesday, the 5th Āshādha-badi, S. 1736 (A.D. 1679). The date is given as follows in v. 8 of the epilogue :—

सप्तर इत्तीसे समै । वदि आचाढ वर्षाण ।
पैचनि तियि तुधवार दिन । यंथ संपूरण जाण ॥ ८ ॥

This copy is dated the 11th day of Āshādha-badi, S. 1818. It was written by Rishi Rāmajī, a pupil of Rishi Śyāmajī, for Rishi Manaji Vijayachand, during the rule of Fath Singh, Maharaja of Jankipur.

Colophon : इति श्रीलीलापत्री भास्कराचार्योपरिभाषा
गम्भीर(?) उपाध्याय श्री लालूर्धद गणिताकृत लीलापत्री संपूर्णे ॥
यंथाय छोक ८५० पूर्वप्रवर पंडित शिरोमणि शुद्धि श्री ५ स्थानकी
तत्त्विष्य शुद्धि रामकी लिपतां पठनार्थं शुद्धि भनकी विजयर्थः ॥
संवत् १८१८ वर्षे आसोज वदि ११ दिने श्रीजीनकीपुरवरे महा-
राजापिराज महाराज श्री कले सिंहजी विजय राज्ये ॥

* Raja of Bikaner (S. 1730 to 1765, i.e. A.D. 1673—1708). See Tod's "Rajasthan," vol. ii., p. 166 (Madras ed., 1873).

26.

Add. 6652.—Foll. 319; 10 in. by 6; 20 to 25 lines, 3½ in. long; dated 1144 of the Bengali Samvat [A.D. 1738]. [J. T. HULL.]

लीलावतीचंडिका

Līlāvatīchāṇḍikā.

An arithmetical treatise in Braj-bhasha, by Lālā Anup Rāya, carelessly written in an archaic form of Kaithi.

The first leaf of the MS. is missing. The work is arranged in 5 parts, each having a separate numbering of leaves and colophon. It consists chiefly of calculations in simple arithmetic, on the profit and loss on transactions in grain and other merchandise.

The copy was written at Murshidabad, by Amichand, an Ambastha Kāyastha, a resident of Kamartha,* Parganah Shādā, in the Province of Behar, in the Bengali year 1144, the 19th year of the reign of the Emperor Muhammed Shāh, during the administration of Shujā' al-Din Muhammed Khān, Nawab of Bengal.

Final colophon : पोषी लीला लाला अनुप राये का
लीलावती चंडिका लीला अमीर्धद कारे[स्य] चंडिट
मोरशीदावाद नो लीला अमल नुवे नुगावदी[न] महमद खा
वहादुर वादशाह नहमद शाह . . . तैआर भई शं. ११४४ शाल
बंगल श. १६ वादशाही

C. MEDICINE.

27.

Add. 26,454 F.—Foll. 106—114; 10½ in. by 4½; 15 lines, 8½ in. long; neatly written, with ruled margins, apparently in the 19th century.

[WILLIAM ERSKINE.]

* See the colophons to the 2nd and 3rd chapters.

वैद्यमनोत्सव

Vaidyamanotsava.

Medical prescriptions in Braj-bhasha verse, by Nainsukh, son of Keśava Dāsa.

Beg. शिवसुतपय प्रख्यु लदा शिविहि निपिद्य * ।
कुमति विनासन सुमतिकर नंगल नानेकारव † ॥ १ ॥

This MS. is an unfinished copy of a work in 7 chapters (*samuddeśa*), containing a popular manual of treatment of ordinary diseases, according to the Hindu system of medicine. The copy extends as far as the middle of the 6th chapter (*śloka* 246).

Contents :—Chapter 1. (*śl.* 1—36.) Diagnosis of diseases by the pulse, bilious and pulmonary complaints. 2. (*śl.* 87—108.) Fevers and dysentery. 3. (*śl.* 109—142.) Piles, fistula, enlargement of the spleen, flatulence, colic, jaundice, and consumption. 4. (*śl.* 143—158.) Hiccough, colds, asthma, indigestion, and cholera. 5. (*śl.* 160‡—194.) Hydrocele, urinary diseases, leprosy, itch, scab, and other cutaneous diseases. 6. (*śl.* 195—246.) Rheumatism, cough, spleen; and diseases of the eyes, nose, ears and head. This chapter is incomplete. The last chapter of the work (here missing) treats of diseases peculiar to women.

A lithographed edition containing 821 *ślokas*, was published at Bombay, 1865. Other editions have been printed at Delhi, 1870, and Lucknow, 1874, each containing 327§ *ślokas*. A later Lucknow edition of 1882 has only 302 *ślokas*.

The author states at the conclusion of the work that he completed this composition at Sinand (?) during the reign of the Emperor Akbar (A.D. 1556-1605), on Friday, the 2nd Pausha-sudi, S. 1649 (A.D. 1592).

* दातार in printed editions.

† मुदित चपार in printed editions.

‡ So in MS., but properly *śl.* 159.

§ Wrongly numbered 427.

The following verses, giving this date, are taken from the Lucknow edition of 1882 :—

केशवरामतुत नेनसुल चहयी चवन सुसर्वद ।
नुभ नगरी झीमेद महि चक्षर झाह मरेद्रु ॥ ३०० ॥
संक बेद रस भेद नी नुहपय नुभ राह ।
तिथि द्वितीया भृगुवार पुनि पुष्पचन्द्र सुग्राह ॥ ३०१ ॥

The copy is in the handwriting of a Jain scribe, and has the Jain mystic diagram at the beginning. Slight variations from the printed editions are occasionally found.

28.

Add. 5660c.—Foll. 34; 9 in. by 4; 8 lines, 6½ in. long; neatly written in thick letters, dated the 15th day of Śrāvana-badi Samvat 1841 (A.D. 1784).

कोकमंजरी

Kokamañjari.

A treatise in Braj-bhasha verse on sexual intercourse, translated from the Sanskrit by Ānanda Kavi.

Beg. ललित सुमनधन चलिपन चातनक्षवि चनिनपक्षद ।
नभुरितहित सौं रतिरपन ने जै मदन चनंद ॥ १ ॥

The author gives no account of himself in this work. According to Śiva Simha,* he was born in S. 1711 (A.D. 1654) and has also composed a work on palmistry, entitled Sāmudrika.

In the introduction Ānanda Kavi states that the Sanskrit original was by one Koka, and was called Kokasāra. He says in verse 9 :—

कोक परे विनु चृतु समै विनु दोपक ज्यो धाम ।
ता कारन रचना रच्ये कोकसार सुभ नाम ॥ ८ ॥

The Koka referred to is no doubt the Kokkoka, or Koka Pandit, the author of

* Sivasimhasaroja, App. p. 7.

Ratirahasya,* an ancient Sanskrit work on the art of love, which was written for one Vainyadatta, and appears to have been based on a still more ancient treatise on the same subject, by Vātsyāyana, entitled Kāma-śāstra. The present work is doubtless a translation from this Ratirahasya, which was probably more commonly known as Kokasāra, from the name of the author.

The present work is divided into 12 chapters (*sarga*†), the names of which, given in the colophons, describe the contents of each. They are as follows:—

1. Fol. 2b. Ramārūpaguṇa-varṇana.
2. „ 5b. Purusharūpa-varṇana.
3. „ 7b. Kridāsuratabheda-varṇana.
4. „ 8b. Chandrakalā.
5. „ 10a. Ubhaya-varṇana.
6. „ 11a. Vayo-varṇana.
7. „ 11b. Nāśa-varṇana.
8. „ 13b. Āṅga-varṇana.
9. „ 15a. Purushaśringāra-varṇana.
10. „ 16a. Viryastambhanādhikāra-varṇana.
11. „ 24a. Yuvatīvaśikaraṇa.
12. „ 26b. Āsanabheda-varṇana.

The Kokamañjari has been printed at Calcutta, 1813, and also at Benares, 1853. This MS. agrees in the main with these printed editions, but there are considerable variations in places. The work is divided into 15 chapters (*khaṇḍa*) in the printed editions, which have names given to them different from those in this MS.

The East India Office Library possesses the manuscript of a Persian translation of the Koka-śāstra (no. 908, foll. 188—211)‡

and of an abridged Marathi version (44 ślokas) bearing the title of Ratimañjari.

Another Persian version, compiled by Muḥammad Ḳuli, called Jāmī, in A.H. 1036 (in 36 *bāb*s), entitled *Lazzat al-nisā* in the subscription, is described in the Persian Cat., p. 680a.

An anonymous Hindustani version, also called *Lazzat al-nisā*, taken probably from this Persian work, has been lithographed at Bombay, 1869, and at Delhi, 1873.

This copy was made by Pandit Ātmārāma at Calicut, and completed on the 15th Śrāvāna-badi, S. 1841.

Colophon : संवत् १८४१ ज्यावत् यदी १५ लिखिते पंडित आमारामेन कल्पना देशंतर समुद्रतीर इदं पुस्तकं कोकमन्जरी चनामै ॥

29.

Or. 4828.—Two leaves; 8½ in. by 3¾; 10 lines, 7 in. long; nineteenth century.

कोकसारविधि

Kokasāravidhi.

A fragment of an anonymous work on *ars amandi*.

Beg. सुकल यज्ञ परिवा कामदेव चल्लो का चांहु चंग वले वाम पाद चंगुह वास ॥ पुरुष का दरिद्र चंग कामदेव को दर्शीन पाद चंगुह वास ॥

This carelessly written fragment contains a badly composed description of the members of the human body which are specially influenced by love on each day of the month. This subject is treated of in the 4th chapter (Chandrakalā) of the preceding MS.

* Described in Burnell's Index, p. 58b.

† Called *adhyāya* in the colophons of chapters 2 and 3.

‡ Noticed by Garcin de Tassy, "Litt. Hind.," 2nd edit., vol. i., p. 187.

D. MUSIC.

30.

Add. 26,540.—Foll. 92; 7½ in. by 4½; 11 lines, 6½ in. long; slightly damaged; dated Samvat 1710 (A.D. 1653).

[WILLIAM ERSKINE.]

संगीतदर्पण

Saṅgītadarpana.

A treatise on music, in Braj-bhasha verse, by Harivallabha.

Beg.

अगमित्वे द्विष्टीके कुले लैषितः ... न गूहमहामयं पति ।
भा ... योदुतियौ हरिवल्लभ जानि रवे ... जौ रति वंशति ।

No information can be gained of the author. The work was probably compiled at the beginning of the 17th century. It is written in an obscure form of old Hindi, and is probably based on the Sanskrit Saṅgītāratnākara of Śāringadeva.*

The work is divided into five chapters, as follows:—

I. Foll. 1—13b. *Svara-adhyāya* (180 verses); on musical notes.

II. Foll. 14a—30b. *Rāga-adhyāya* (125 and 26 verses); on musical modes, or melodies; containing a description of the 6 Rāgas, and 36 Rāginis which constitute the repertoire of Hindu airs.

III. Foll. 30b—38b. *Prakīrṇaka-adhyāya* (107 verses); on the art of singing, the excellencies and blemishes of music.

IV. Foll. 38b—77b. *Tāla-adhyāya* (440 verses); on musical measures. This chapter includes *Vādyavivekavichāra* (v. 1—218); or a discussion on musical instruments.

V. Foll. 78a—92. *Nṛitya-adhyāya* (170 verses); on dancing and acting.

The MS. was written by one Śāranga, as stated in the following colophon:—

इति भाषा संगीतदर्पणक ॥ कृता हरिवल्लभेन ॥ संवद् १७१०
पर्वे काल्युन वदि हुनि दिने सारंग लेखकेन लिखित ॥

31.

Or. 2765.—Foll. 92; 4 in. by 5¼; 7 lines, 3½ to 4½ in. long; dated Samvat 1880 (A.D. 1823). [REV. A. FISHER.]

बुद्धिप्रकाशदर्पण

Buddhiprakāśadarpana.

A short treatise on Hindu music, in Braj-bhasha verse, by Dīwān Lachhīrām, written in Gurumukhi characters.

Heading: अष्ट बुद्धिप्रकाशदरपन लिखजते ।

Beg.

द्वितीय ॥ द्वैकरदन गतिरदन के गैरमाड मिहडाड ॥
लिंगेदर मुख मुख कीटि विष्णविमुख हवै
जाड ॥ १ ॥

The work is divided into 8 chapters (*prabhāva*). The first is explanatory of the system of notation and the definitions of the terms in use. The second chapter describes the 6 Rāgas, or musical modes. These are called *Bhairava*, *Mālakauśa* (also called *Kauśika*), *Hindola*, *Dipaka*, *Śrī*, and *Megha*. The other six chapters enumerate the different Rāginis (some 20 in number) subordinate to each of the six Rāgas.

The author appears to be a modern writer. His name occurs in the colophon to the first and second chapters. The date १८८० appears at the end without the scribes colophon.

Fol. 92 (numbered १९) contains a copy of the verses in fol. 77 (wrongly numbered १०).

* Cf. Aufrecht, Cat. Catt., p. 686a.

IV. DRAMA.

32.

Or. 2751.—Foll. 205; 9½ in. by 7½; 15 lines, 5½ in. long; neatly written in Gurumukhi characters, dated Vaiśakha, Samvat 1880 (A.D. 1823).

[REV. A. FISHER.]

हनुमन्नाटक

Hanuman-nāṭaka.

A drama in fourteen acts, translated by Hṛidaya Rāma from Mohanādāsa's recension of the Sanskrit Mahānāṭaka. See the Sanskrit Catalogue, p. 104a.

Heading : अष्ट हनुमान्नाटक लिखित ॥ भाषा
हिन्दू राम भले की ॥

Beg.

तीनों लैकपति प्रानपति पूर्णपति से राति भगविनि
गति के चरन मर नाइर्हे ॥
मरा मीलपति मतपति ईकनारी ब्रिति मिहमन-
काटिपति जमरि मुनाइर्हे ॥

The Mahānāṭaka is a Sanskrit dramatic poem, containing an account of king Rāma, and the rescue of his wife Sītā from the hands of the demon Rāvaṇa. A popular tradition states that it was composed by Hanumat, the monkey-god, who assisted Rāma in his expedition to Laṅkā. He is said to have engraved it on a smooth rock, but, "being dissatisfied with his composition, he hurled it into the sea; many years after, a learned prince ordered expert divers to take impressions of the poem on wax, by which means the drama was in great measure restored."*

This Hindi translation, in Braj-bhasha verse, was made in Samvat 1680 (A.D. 1613), during the reign of the Emperor Jahāngīr, the date of composition being expressed in the last verse (fol. 201b) as follows :—

संमिति विद्वाम श्रूपति महमधट मत भासी घर ।
चैत्र चांदनी दृश्य छवि जर्नागीर मुडट पर ॥

As tradition ascribes the authorship of the Sanskrit original to Hanumat, so also is he supposed to have been instrumental in its translation. Rāmakṛishṇa Varmā states in the preface to his edition of this work (Benares, 1888) that the translator, Hṛidaya Rāma, was a poet at the court of Jahāngīr. Having incurred the displeasure of the emperor, he was imprisoned in a cell, the walls of which were of such dazzling brightness that he became blind. During his imprisonment he composed this translation, and wrote it on plantain leaves, which were supplied to him daily by the god Hanumat, of whom the poet was a devout worshipper. On the completion of the work the emperor, pleased with the translation, released Hṛidaya Rāma, and placed the MS. in his treasure-house. Years afterwards, during the reign of Bahādur Shāh (A.D. 1707—12), the MS. was accidentally discovered, and was given to Guru Govind Singh, who was a great favourite of the emperor's. Finding a few leaves lost, Govind Singh had the missing passages re-translated by Kavi Kāśīrāma, a descendant of Hṛidaya Rāma.

The work is extremely popular in the Panjab, and has been frequently published, but chiefly in the Gurumukhi character.

In this copy the verses are numbered

* See the preface to Mahārāja Kālikṛishṇa's English translation, Calcutta, 1840.

consecutively throughout the work, amounting to 1326 in all.

The writer states in a colophon that he completed this copy at Lahore on Sunday, the 9th day of Vaiśākha-sudi, Samvat 1880.

Appended to the drama (foll. 202a—205) is an unfinished collection of medical prescriptions in Hindi verse, without any heading or title.

33.

Or. 2752.—Foll. 373; $3\frac{1}{2}$ in. by 6; 7 lines, 4 in. long; neatly written in Gurumukhi

characters, with ruled margins; dated [Faṣli] 1279, i.e. A.D. 1872. [Rev. A. FISHER.]

A copy of the same work.

34.

Or. 2753.—Foll. 588; 3 in. by 4; 6 and 7 lines, $2\frac{3}{4}$ in. long; written in Gurumukhi characters, with ruled margins; dated [Faṣli] 1267, i.e. A.D. 1860.

[Rev. A. FISHER.]

A copy of the same work.

V. PHILOLOGY.

A. GRAMMAR.

35.

Or. 2144.—Foll. 81; $7\frac{1}{4}$ in. by $4\frac{1}{4}$; 7 lines, $4\frac{1}{2}$ in. long; neatly written, but carelessly copied; dated the 11th Āśvinī-badi, Samvat 1904 (A.D. 1847).

लघुसारस्वत

Laghu-Sārasvata.

A short treatise on Sanskrit grammar, in two parts, compiled by Kalyāna Sarasvatī from the Sārasvata of Anubhūtisvarūpa Āchārya.

The first part (foll. 1—22, native num. १—२२) is in Sanskrit, and contains an abridgment of the *sūtras* in the Pūrvārddha, or first half, of the Sārasvata, with a modified form of Anubhūtisvarūpa's commentary, and occasional short explanations.

Beg. नातरपितरी श्रीश्री नत्व (sic) केनभिद् (?) गुरं (sic)

लघुसारस्वते तुर्वे श्रीकल्याण सरस्वति

End. इति त्रितीय समाप्ता ॥ इति लघुसारस्वते पूर्वार्द्ध संक्षेपे ॥

The second part (foll. 23—81, native num. १—५८) contains some of the *sūtras* from the Uttarārddha, or concluding half, of the original grammar, with comments, accompanied by Braj-bhasha explanatory notes, entitled Vachanikā. The Sanskrit *sūtras* are divided by punctuation from the Hindi notes up to fol. 37, after which they are not kept distinct.

It appears from a short preface to this part that the Vachanikā, or Hindi commentary, was written by one Māṇik Chand, pupil of Nayana Mukhopādhyāya, who dictated to him the meaning of the Sanskrit text, and that it was made for one Bhāi Hansrāj of Bhopal, during the administration of the Dīwān Amar Chand.

Beg. यह लघुसारस्वत का पाठ की वर्णनिका बालभूषणल वास्त्री भाई हंसराज जी हेतु भी दीवानगी भीरंभद्री चमरर्खदग्नी शासनात् विद्वापाठक ज्येष्ठ वर्षी नयन मुखोपाध्याय लग्नीप ने मार्गिक चंद वाक्य शिष्य वाक्ये मुख तें चर्यधारि भी दीवानगी का आङ्गानुसारी * सेवक होय ॥

* The syllables झानु are obliterated with red ink.

Final colophon : इति ची वस्त्राण सरस्वती विरचित
 लघुसार[स]त्य उत्तरार्थ संदर्भ देशभाषा नय वचनिकाहारेण
 संख्येष्वर्ष चर्य समाप्तः ॥ नीती चाचानि कृष्ण * [पद्म] एकादशी
 संवत् १८०४ ॥

36.

Or. 1757.—Foll. 32 (381—412); 10 in. by
 6½; written about A.D. 1850.

[SIR HENRY M. ELLIOT.]

I. Foll. 381—384 (३८१—३८४). Tables showing the letters of the Devanāgarī (here called Shāstri) Alphabet, with their equivalents in the Persian, Ṣarrāfi, Marāṭhi, and Paṭwārī forms of handwriting.

On the fly-leaf (fol. 381a) appears the title :

قواعد تجھی صرافي و مشتری وغيره

II. Foll. 385—412. A copy of the Hindi text contained in a grammar of the Braj-bhasha dialect by Munshī Lallū Lāla Kavi, published at Calcutta, A.D. 1811, under the title "General Principles of Inflection and Conjugation in the Bruj B,hak,ha, or the Language spoken by the Hindoos in the Country of Bruj, in the District of Go,aliyur, in the Dominions of the Raja of B,hurutpoor, as also in the extensive Countries of Bueswara, B,hudawur, Untur Bed and Boondelk,hand. Composed for the use of the Hindoostanee students by Shree Lullo Lal Kuvi, B,hak,ha Moonshee in the College of Fort William."

Prefixed are two pages of pencilled notes, in Sir Henry Elliott's handwriting, on the origin of Braj-bhasha, taken from Lallū Lāla's preface to his grammar.

37.

Add. 26,594.—Foll. 50; 10 in. by 7½; 17 lines, 6½ in. long; written on English paper, waterlined 1804. [WILLIAM ESKINE.]

* Written **कृष्ण**

I. Foll. 2—35 (१—३५).

ब्रजभाषा व्याकरण

Braj-bhāshā vyākaraṇa.

A grammar of the Braj-bhasha dialect, written chiefly in the form of a catechism. It deals more particularly with the different conjugations of verbs (foll. 15—35), of which several examples are given, the masculine and feminine forms of each person being given in full in the conjugation of each tense. The preceding part of the grammar treats very briefly on the number, gender, and declension of nouns and pronouns.

The work is incomplete, breaking off in the middle of a sentence containing a reply to a question on the structure of negative verbs.

II. Foll. 36—50 (१—५०).

ब्रजभाषा संग्रह

Braj-bhāshā sangraha.

A vocabulary of Braj-bhasha words. These are written on pencilled lines on one half of each page, in a rough kind of classified arrangement. Some of the words are Braj-bhasha forms with their equivalents in modern Hindi, but the majority of them are simply ordinary Hindi or Sanskrit.

This part of the MS. is written by the same hand as the preceding part, but on English paper of different manufacture. In the native numbering of these two treatises the even numbers only are expressed.

38.

Add. 26,595.—Foll. 160; 10 in. by 7½; a collection of vocabularies and grammars, written on English paper of the 19th century. [WILLIAM ESKINE.]

I. Foll. 2—18. A comparative vocabulary of Hindi, Marathi, and Gujarati words, with synonyms.

II. Foll. 19—48. ਪੰਜਾਬੀ ਹੋਰ ਕੁਗਰ ਦੇ ਗਜ਼ੇ ਦਾ ਨੇਮ

A Panjabi grammar written in Panjabi, showing also some peculiarities of inflection in the Dogri dialect.* The greater part of the grammar is devoted to the conjugation of verbs, only a few pages (foll. 19—28) being given to the declension of nouns and pronouns. An interlinear transliteration in Roman characters has been added, apparently in Mr. Erskine's handwriting, up to fol. 43.

III. Foll. 49—65. A list of Panjabi words with occasional synonyms.

IV. Foll. 66—110. कश्मीरी व्याकरण

A grammar of the Kashmiri language, by Bālamukunda, explained in Hindi. An account of the language, with notices of short grammars and vocabularies, will be found in Dr. Cust's "Modern Languages of the East Indies," pp. 35 and 174. See also F. Drew's "Jummoo and Kashmir," p. 466. The most complete grammar of the Kashmiri language hitherto published is that by the Rev. J. R. Wade, London, 1888.

The author states in a short preface that he finds the Kashmiri language somewhat similar in structure to Marathi, and also to Hindustani, but unfortunately the gentlemen who know anything of the language pronounce it so badly, and speak it so ungrammatically that, in order to teach it correctly to the people of Patna, he was induced to write these grammatical rules, at the request of Dr. John Leyden (दाक्तर यशकश्यपा लयाधन साहेब).

There are interlinear transliterations of the Kashmiri words, and short translations of the Hindi grammatical rules as far as fol. 86.

V. Foll. 111—127. A Kashmiri vocabulary, in Devanagari characters.

* For a short grammar and vocabulary of this dialect, see F. Drew's "Jummoo and Kashmir" (London, 1875), App. I. and II.

VI. Foll. 128—146. A Bengali vocabulary, with some few Sanskrit synonyms, and their equivalents in the Tripura dialect.

VII. Foll. 147—160. A comparative vocabulary of Sanskrit, Bengali and Oriya words.

The several vocabularies contained in the volume are for the same set of words as in the preceding MS. (foll. 36—50).

39.

Or. 2033 and 2034.—Two uniform volumes, containing respectively foll. 63 and 39; 6 in. by 3½; written on English paper, watermarked 1803. [JOHN HADDON HINDLEY.]

Extracts from marginal notes made by Sir William Jones on a manuscript of the Tuhfat al-Hind, formerly belonging to the Royal Society, and now in the India Office Library.

The first volume contains for the most part notes on the orthography, declensions, and conjugations of the Braj-bhasha language; also on Hindi derivatives, and prosody, and on Hindu music according to the system of Hanumān.

The second volume contains a vocabulary of Hindi words explained in English. The words are mostly in Roman characters, some few are in Devanagari and Persian characters.

B. LEXICOGRAPHY.

40.

Add. 5585.—Foll. 42; 8½ in. by 6½; 14 lines, 3½ in. long; written apparently early in the 19th century.

Two Hindi vocabularies in Braj-bhasha verse, by Nanda Dāsa of Rampur. See Dr. Grierson's "Vern. Lit.," p. 25.

I. Foll. 1—13b. अनेकार्थ Anekārtha. A vocabulary of words, each of which has various significations.

Beg. जो प्रभु जगत्य जोतित्य कारनकरन* अभेद
असुभहरन सप्तसुभकर† नमो नमो तेहि देव ॥ १ ॥

There are 124 verses in this MS. The Lucknow editions of this work, published by Nawal Kishor, contain 140 verses. The Benares edition of 1860 has 155, and that of 1877, 154 verses.

II. Foll. 13b—42. नाममाला Nāmamālā. A vocabulary of synonyms.

Beg. नाममालिपद परमगुरु कृष्णकरणःदलनेन
जगकारण करुनार्णेषु गोकुल जाको चेन ॥ १ ॥

The words are not placed alphabetically, nor do they appear to follow any systematic or classified method of arrangement.

The number of verses in this MS. and other copies, as also in the printed editions, varies considerably. There are 289 verses in this copy, 312 in no. 41, 287 in no. 98; 267 in the Benares edition of 1860, and 277 in that of 1877.

In the heading this work is called Nāmamānjari (नाममान्जरी). The colophon reads:—
इति अमानमान्जरी नाममाला अमानदासजी विरचिता संपूर्ण
कमाप्त ॥ The title Mānāmānjari also occurs in the heading of the following MS. and in the colophon of MS. no. 98, II. According to Garcin de Tassy,|| Mānāmānjari is the

* भंगलजगत्य वारणकरण in Lucknow editions, 1874 and 1884. जोतित्य गत्य कारणकरण in Benares editions, 1860 and 1877.

† विष्वहरण सप्तसुभकरण in all printed editions.

‡ ओकमल in printed editions, and in nos. 41 and 98.

§ करुनायतन in Benares edition of 1860.

|| Litt. Hind., 2nd ed., vol. ii., p. 445.

title of an entirely different work by the same author.

41.

Or. 391.—Foll. 27; 7½ in. by 6; 11 lines, 6½ in. long; written in the 19th century.

[GEO. WM. HAMILTON.]

Another copy of Nanda Dāsa's Nāmamālā, called Mānāmānjari in the heading.

42.

Add. 25,432 and 25,433. Two uniform volumes, containing respectively foll. 249 and 254; 12½ in. by 9½; written on English paper, on pencilled lines of about 20 to the page; 19th century.

A Hindi-English Dictionary, by M. A. A.

The dictionary is arranged, as far as possible, in the order of the Persian alphabet, instead of the Sanskrit. In a few prefatory remarks, written on a separate sheet of paper attached to the first volume, the author says:—“As by far majority of European gentlemen, who have directed their attention to Eastern literature, are better acquainted with the arrangement of the Persian Alphabet than with that of the Naguree as exhibited in Sunskrit Lexicons, the writer was led to think that a somewhat similar arrangement in a Hinduwee Dictionary would render it more generally useful—as references could be made to it, probably in most cases with greater facility.”

The author is only known by his initials “M. A. A.” which occur at the end of his preface.

The MS. is very neatly written. The Hindi words are in a bold thick Nagari hand, written with native ink, and probably by a native scribe.

VI. RHETORIC AND PROSODY.

43.

Add. 5578.—Foll. 54; 12½ in. by 7½; 21 lines, 5 in. long; written in the 18th century on European paper bearing the water-mark "J. Whatman."

रसिकप्रिया

Rasikapriyā.

A treatise in Braj-bhasha verse by Keśava Dāsa on the *Sringāra-rasa*, or erotic sentiment in poetical or dramatic composition.

Beg. एकरदन गजबद[न] रहनतुष्णि नदनबदनसुतः ।
गौरिनंद ज्ञानेदं भगवंदंदनुतः ॥
सुषदायक दायकसुकृत गहनायक नायक ।
चलवायक वायकदरिद्र सचलायक लायक ॥

Keśava Dāsa, the son of Kāśinātha, was a Sanādhyā Brahman of Orchha in the district of Bundelkhand. His home was originally at Tehri, whence he settled at Orchha under the patronage of Rājā Madhukar Shāh, whose son and successor, Indrajit Shāh, assigned him a grant of 21 villages. His first work, *Vijnānagītā*, a philosophical poem, was written in Samvat 1600 (A.D. 1543). He then wrote the present work, which was completed on the 7th day of Kārtika-sudi, S. 1648* (A.D. 1591). This was followed by *Kavipriyā*, a work on rhetorical composition (see the

following work) in S. 1658 (A.D. 1601). He subsequently wrote *Rāmachandrikā*, a poem on the life of Rāma, and a work on prosody entitled *Rāmālamkāra-maṇjari*. See *Sivasimhasaroja*, 1st ed., App. p. 10; Dr. Grierson's "Vern. Lit.," p. 58, and Garcin de Tassy's *Litt. Hind.*, 2nd ed., vol. ii., p. 180.

The *Rasikapriyā* is perhaps one of the oldest Hindi works on the erotic style of composition. The theme is a favourite one with modern authors, most of whose writings are based on ancient Sanskrit works on rhetoric, of which the *Sāhityadarpana* of Viśvanātha Kavirāja is one of the most extensive and authoritative. Keśava Dāsa composed this work in the name of his royal patron Indrajit Shāh, who is designated in the colophon to each chapter as being the author.*

The work is divided into 16 chapters (*prabhāva*), the contents of which are as follows:

1. Fol. 1b. *Samyoga-viyoga*; or the meeting and separation of the hero (*नायक*) and the heroine (*नायिका*).
2. Fol. 3a. *Chaturvidha nāyaka*; or the four principal classes of heroes.
3. Fol. 4b. *Ashtayuvatibheda*; or the eight principal classes of heroines.
4. Fol. 11b. *Prachhanna-prakāśa-darśana*; or the affection, either secretly felt or openly expressed, which arises from thinking, dreaming, hearing, or looking at a picture of a beloved object.

* Date given in verses 10 and 11 of the first chapter, as follows:—

संवत बोरहसे वरव दीने अठालीज ।
कातिक शुद्धि भग्नी वार वरनिरजनीज ॥ १० ॥
काति मति गति रति रक्त करि विविध विवेक विलास ।
रसिकनिकों रसिकप्रिया कीनी केशव दास ॥ ११ ॥

* The colophon to the first chapter reads: इति श्री-
मन्महाराजकुमार इंद्रजीत विरचितायां रसिकप्रियायां संशोधितो
वर्त्तन नाम प्रथम प्रभाव ॥ The others are similarly worded.

5. Fol. 13b. *Milanasthāna*; or the places favourable for lovers' meetings.

6. Fol. 18a. *Hāva*; or the actions and emotions indicative of love.*

7. Fol. 23a. *Nāyaka-nāyikā-prabheda*; or the different types of heroes and heroines into which the principal classes, enumerated in chapters 2 and 3, are subdivided.

8. Fol. 27b. *Pūrvānurāga*; or love excited towards a person before forming his or her acquaintance, caused by hearsay, magic influence, or the seeing of pictures or dreams. *Pūrvānurāga* is described as being the first out of four kinds of *Vipralambha śringāra*, or love in absence. The other three kinds are treated of in the three following chapters.

9. Fol. 33a. *Māna*; or indignation, which is either coquettish caprice, or a feeling of jealousy.

10. Fol. 35a. *Māna-mochana*; or the means of conciliating an indignant lover.

11. Fol. 38a. *Pravāsa*; or the affection for a lover who is away from home, either on a journey or residing in another country. This chapter also describes *Karuṇā* (the 4th kind of *Vipralambha śringāra*) or the sorrowful longing for a deceased lover, or one with whom reunion is uncertain.

12. Fol. 40b, and 13. fol. 44b. *Sakhijana*; or a description of the male and female friends of lovers who assist as go-betweens to foster and encourage love.

14. Fol. 47a. *Navarasa*; or the nine *rasas* or sentiments, which distinguish different modes of composition. These are 1. love (*rati*, or *śringāra*), 2. mirth (*hāsyā*), 3. sorrow (*karuṇā*), 4. fury (*raudra*), 5. resoluteness (*vīra*), 6. terror (*bhayānaka*), 7. aversion (*bibhatsa*), 8. surprise (*adbhuta*), and 9. quietude (*śānta*).

15. Fol. 51b. *Chaturvidha kavītā*; or the four styles of dramatic representation

(*vritti*). These are called *Kauśikī*, *Bhāratī*, *Ārabhatī*, and *Sāttvatī*.*

16. Fol. 52b. *Rasa anarasa*; or various merits and defects of poetical composition. These are termed *Pratyānika*, *Nirasa*, *Virasa*, and *Duḥsandhāna*.

In the present MS. the verses of the first chapter only are numbered. There is a copy of this work in the India Office Library, dated Samvat 1808 (A.D. 1751) in which the verses are numbered throughout the 16 chapters, the total being 228.

Most of the subjects treated of in this work will be found fully described and commented on in the "Mirror of Composition," a translation of the *Sāhityadarpana*, alluded to above, which was commenced by Dr. J. R. Ballantyne, and completed by *Pramadā-dāsa* Mitra. See also S. M. Tagore's "Eight Principal Rasas of the Hindus," and the Introductory chapter to vol. i. of Wilson's "Theatre of the Hindus."

44.

Add. 5587. Foll. 120; 7½ in. by 6; 14 lines, 3 in. long; written in thick letters, in the 18th century, on European paper bearing the watermark "Vanderlin."

कविप्रिया

Kavipriyā.

A treatise in verse on rhetorical composition, by *Keśava Dāsa*. See the preceding work.

Beg. गग्निस सन्मुख होतहौं विष्व विमुख हो जात ॥

ज्यौ पग परत प्रयाग मगधाप पहारविलात ॥ १ ॥

चानीकुके चरत (० चरण) लुग मुवरन कन परमात ॥

सुकविसुमुख कुरुसेतपरि होत सुमेह समान ॥ २ ॥

The *Kavipriyā* is one of the earliest Hindi treatises on *alambkāra*, or the ten *aṅgas* or

* These are the correct Sanskrit forms of name. The two last are spelt रादिकाभटी and शात्रिकी in this MS.

* Fully described in No. 46, chapters iii.—v.

constituents of poetical composition. It is written in an archaic style of Hindi, very similar to the Braj-bhasha dialect, and is based on ancient Sanskrit works treating on this subject. The date of composition, Wednesday, the 5th day of Phālguna-sudi, Samvat 1658 (A.D. 1601) is given in the 4th verse of chapter i. (fol. 3a).

प्रगट पंचमी को भयो कविप्रिया चरतार
सोहर से चट्टानवेना कागुड़ा तुदि तुधवार ॥

It was written in honour of Pravīṇā Rāī Pātūrī, a famous courtesan and poetess of Orchha, in the time of Rājā Indrajit Shāh. Sīva Simha states in his anthology (Sīva-simhasaroja, App. p. 10) that the Emperor Akbar imposed a fine of ten million rupees on Indrajit for refusing to send Pravīṇā Rāī to his court, when commanded to do so. Keśava Dāsa thereupon had a private interview with Birbal, Akbar's prime minister and favourite companion, and recited a laudatory poem which he had composed in honour of him. Birbal was delighted with the poet and his verses, and managed to get the fine remitted, but nevertheless Pravīṇā Rāī was obliged to obey the royal mandate.

The present work consists of 16 chapters (*prabhāva*), of which the first two are introductory, containing genealogies of Rājā Indrajit and of the poet, which are given *in extenso* in Wilson's "Mackenzie Collection of MSS.," vol. ii., p. 111.

The Kavipriyā was lithographed at Benares in A.D. 1865, accompanied by a prose commentary written by Sardār Kavi, of that city, at the request of the Mahārājā Isvari Nārāyaṇa Simha. Another edition of the text and Sardār's commentary was printed by Nawal Kishor at Lucknow in A.D. 1886.

These two published editions contain an additional chapter, of 96 verses, probably supposititious, which comes after the 14th *prabhāva*, and bears the same number. It contains a *Nakhśikh* (नखशिख), a style of composition greatly admired by all modern

writers on *alamkāra*, in which poetical descriptions are given of the several portions of the body, of the dress, ornaments, and personal charms of the heroine (or, it may be, of the hero), from her toe-nails (नख) to the lock of hair on the crown of her head (शिख).

There are two copies of this poem (both more or less defective) in the India Office Library, each of which contains this additional chapter, but in 129 instead of 96 verses.

In the printed editions the 16th, or last chapter, contains 91 verses. The present MS. ends with verse 69, and does not contain verses 51 to 68 of the printed editions. Dr. Grierson, in his notice of this poet ("Vern. Lit." p. 58), mentions several other commentaries on the Kavipriyā besides that of Sardār Kavi, none of which appear to have been published.

45.

Add. 5586.—Foll. 116; 7½ in. by 6½; 15 to 17 lines, 4½ in. long; with ruled margins; dated Samvat 1833 (A.D. 1776).

सुन्दरशृंगार

Sundaraśringāra.

A poem on lovers, by Sundara Dāsa, Kavīśvara.*

Beg. देवी पूजन चरसानी पूजी हरि के बाइ ।
नमस्कार कर जोरिके लहे महाकविराइ ॥ १ ॥

The author states in the introductory portion of the poem (verses 1—16) that he was a Brahman of Gwalior, and a poet at the court of the Emperor Shāhjehān (A.D. 1628—58), who had conferred on him the title of Kavirāya, and afterwards of Mahākavirāya, or "Prince of Poets." Amongst

* Garcin de Tassy has erroneously confused this poet with Sundara Dāsa, disciple of Dādūjī, the author of Sundaravilāsa and Jñānasamudra. See no. 80, art. vi.

modern writers Sundara Dāsa is generally known by the title Kavīśvara.

This work, written in the Braj-bhasha dialect, describes the various classes of male and female lovers, according to the elaborate system of classification found in Sanskrit works on *alāmkāra*. It also treats of the art of love, and contains a description of female beauty. It was composed on Thursday, the 6th of Kārtika-sudi, Samvat 1688 expired (A.D. 1631). The date is given in verse 16, as follows:—

संवत् सोरह से बरस बीते छठासीति ।
कातिक शुद्धि बही गुरी रथो यथो करि प्रीति ॥ १६ ॥

The Sundaraśringāra was printed in Bombay, 1864, and published by Kavi Hirāchand Kānjī, with a poem of his own on the same subject, entitled Hirāśringāra.

Another edition was printed at Benares, 1865. These printed editions, as also this copy and one in no. 98, do not agree in the number of verses. In the present copy there are 363,* and in no. 98, 353 verses, whilst the Bombay and Benares editions have 378 and 366 respectively.

Sundara Dāsa is also the author of a Braj-bhasha version of the Sanskrit Tales of the 32 images of the throne of King Vikramāditya, from which Lallū Lāla composed the popular Hindi translation, entitled Simhāsana-battisi.

46.

Add. 27,216.—Foll. 74; 9 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$; 18 lines, 4 in. long; neatly written; dated Samvat 1890 (A.D. 1833).

[CAPTAIN MILES.]

जगद्विनोद

Jagadvinoda.

A Braj-bhasha poem on rhetoric, and specially on the *Sringāra-rasa*, or erotic

style of poetical or dramatic composition, by Padmākara Bhatṭa.

Beg. विद्वि बद्ध बुद्ध बद्ध नंदनंदन मुद भूल ।
रसिक विरोधनि सामरे सदा रहु चन्द्रूल ॥ १ ॥

Padmākara was the son of Mohana Bhatṭa of Mathura* (Muttra), and, according to Śiva Simha, was born in S. 1838 (A.D. 1781). He was at first employed in the service of Raghunāth Rāo, known as Appā Sāhib, the Mahratta Peshwa at Nagpur, and afterwards went to Jaipur, where he compiled this work by order of Mahārājā Jagat Simha (who reigned A.D. 1808—1813).

The rules of rhetorical composition, as contained in this work, are clearly taken from the standard Sanskrit treatises on *alāmkāra*, of which the *Sāhityadarpaṇa*† of Viśvanātha Kavirāja is perhaps the most important.

The Jagadvinoda deals chiefly with the erotic element of composition. It is divided into 6 chapters (*prakaraṇa*), under the following heads:—

1. Fol. 2b. Ālambana-vibhāva (331 verses); or The essential excitants of love. These are the different types of heroes (*nāyaka*), and heroines (*nāyikā*), each of whom is described as possessing certain characteristic qualities which excite the feeling of love. Under this head are also included the seeing of a portrait, or the dreaming of a loved object.

2. Fol. 36b. Uddipana-vibhāva (57 verses); or The enhancing excitants of love. These are the male confidants of the hero, of whom there are 4 kinds; the female messengers, or go-betweens (*dutī*), divided into 3 classes; the personal adornment and sarcastic remarks

* In Dr. Grierson's notice of this author ("Modern Vern. Lit.," p. 110), he and his father are stated as being "of Bāndā"; and Garcin de Tassy (Litt. Hind., 2nd ed., vol. ii., p. 489) says he was "de Gwalior."

† See the English translation of this work, entitled "The Mirror of Composition," commenced by Dr. J. R. Ballantyne, and completed by Pramadā-dāsa Mitra, Calcutta, 1875.

* Written १६३ by mistake.

made by the heroine, and the influence of special times and seasons.

3. Fol. 42b. *Anubhāva* (75 verses); or The actions indicative of love. These are either natural and involuntary emotions (*sāttvika-bhāva*), or strongly-marked amorous feelings (*hāva*). The former are usually reckoned to be 8 in number, viz.: stupefaction, perspiration, horripilation, faltering voice, trembling, change of colour, tears, and fainting. The author adds a ninth indication, viz., yawning. These involuntary expressions of love are ascribed both to male and also to female lovers.

The strong emotions are the coquettish gestures, expressions of delight, and blandishments of the female lover, of which 10 different kinds are described.

4. Fol. 49b. *Saṅchāri-bhāva*, also called *Vyabhichāri-bhāva* (113 verses); or The accessory emotions, of which there are 33 different kinds, consisting of certain emotions connected with, or subordinate to, the main sentiments (*sthāyi-bhāva*) which characterise the style of composition. These are shame, sorrow, fear, despondency, &c., culminating in madness and death.*

5. Fol. 59b. *Sthāyi-bhāva* (31 verses); or The permanent emotions. These are 9 in number, and constitute the 9 mental feelings which predominate in and distinguish the 9 different *rasas*.

6. Fol. 62b. *Navarasa-nirūpaṇa* (122 verses); or A description of the 9 *rasas* or sentiments essential to rhetorical composition. See no. 43, chap. 14.

The Jagadvinoda has been printed at Lucknow, 1876 (3rd edition, 1882), and at Cawnpore, 1878.

The date of copy (काम्यन चुक्ति ११ सन्वत् १८८०) appears at the end of the MS.

* Fully described in "The Mirror of Composition," p. 97. See also S. M. Tagore's "Eight Principal *Rasas* of the Hindus" (Calcutta, 1880), p. 23.

47.

Add. 26,532.—Foll. 72; 5 $\frac{1}{4}$ in. by 11; 23 to 25 lines, 4 $\frac{1}{2}$ in. long; written apparently in the 18th century. [WILLIAM ERSKINE.]

Two rhetorical poems in an archaic form of Braj-bhasha.

I. Foll. 1—56. रसिकप्रिया *Rasikapriyā* of Keśava Dāsa. Another copy of no. 43.

II. Foll. 57—72. An anonymous poem on lovers.

Beg. नेरि भवताशा हरो राधा नागरि लोइ ।

ज्यातन कि स्पाइ परे जान हरित दुर्गि होय ॥ १ ॥

The poem begins with the usual description of the different classes of heroes (नायक) and heroines (नायिका) in dramatic or erotic composition, based on the classification to be found in Sanskrit works on *alamkāra*. The author then describes the meeting of the lover and his mistress through the friendly offices of the female companion, or go-between (सर्वी), and gives a description of each member of the body, and of the personal attire and perfections of the lovers.

The poem is in 253 verses. It bears no title, or name of author, and appears to have been composed about the same period as the preceding, i.e. in the 16th century.

The two poems in this MS. have been copied by the same hand, evidently an illiterate scribe. They abound in orthographical errors, aspirated consonants are written by unaspirates, long vowels for short ones, and *vice versa*.

48.

Or. 2033.—Foll. 120; 8 $\frac{1}{4}$ in. by 5 $\frac{1}{4}$; about 20 lines, 3 $\frac{1}{2}$ in. long; dated A.D. 1851.

[SIR HENRY M. ELLIOT.]

I. Foll. 1—92 (—१). राजसमाज *Rājasamāja*. A work on rhetoric in Braj-bhasha verse,

based on Sanskrit works on *alamkāra*, written in Persian characters in Shikastah-āmez.

منت کروں کر جور کے سری شیام سہراں
جاکے چون کے کریا جئت بھیو چلن بلاں

This work, which was written specially for Sir Henry Elliot, and is named after him Elliot Rājasamāja in the scribe's colophon, appears to be an enlarged recension of the Bhāshābhūshaṇa of Jaswant Singh, the Rathor Rājā of Jodhpur* (A.D. 1638—1681), with the addition of a prologue or introduction (foll. 3—19) containing eulogies on Queen Victoria, the Governor-General of India, and Sir Henry Elliot, with a description of different classes of men and women based on the Kokaśāstra.†

An edition of Rājā Jaswant Singh's Bhāshābhūshaṇa,‡ edited by Kavi Hirāchand Kānjī, with an account of the author and a Gujarati commentary, was published at Bombay in 1866. It is in two chapters (*prakaraṇa*), the first, in 41 verses, on the different classes of heroes and heroines and *rasas*, or sentiments; the second, in 169 verses, on the different kinds of *alamkāra*, or styles of rhetorical composition. The present recension is much more extensive. It contains 4 chapters (*bāb*), which are subdivided into *fasls* and *kisms*, with the following headings:—

Bāb 1. (fol. 20) Nāyikā-bheda, or The different classes of heroines. Bāb 2. (fol. 35) Nāyaka-bheda, or The different classes of heroes. Bāb 3. (fol. 39) Sāttvika-bhāva, or The involuntary emotions and amorous

gestures of lovers. Bāb 4. (fol. 47) Alamkāra-bheda, or The different styles of rhetorical composition.

The introductory 5 verses (मंगलाचरण) in the printed edition of the Bhāshābhūshaṇa begin on fol. 19a, last line, as follows:—

بکھن هرن تم هو سدان گنپت هوی سہائی
بنتی کر جوری کروں دیجو گرتھے بنائی

The first line of the next verse appears on fol. 35b (Bāb 2). Thus the text of the first chapter in the printed edition is brought in with considerable additions in the first three chapters of the present recension. The last chapter agrees more closely with the text of the printed edition.

In the colophon the work is called the Bhāshābhūshaṇa of the Rathor Rāo Jaswant. اتی سری راٹھور راو جسونت کرتی بھاکا بھوکن گرتھے سپورنم

The text of the poem is accompanied by an interlinear Hindustani translation, written in red ink, and probably supplied by the copyist, Saman La'l of Amroha, who states in a colophon at the end of the work that he completed the copy on the 3rd Dec., 1851.

II. Foll. 93—119 (۹—۲۶) پیگلماںجڑی Piṅgalamañjari. A work on prosody in Braj-bhasha verse, in two chapters (*ullāsa*), by Rāma Simha Kavirāja.*

Beg. پریتم سارکھنی کوئی سوہنگا گواہنی کوئی شیرنای ॥
کرکھن پیگلماںجڑی دمچ پارن سوہنای ॥ ۹ ॥

The poem is undated. The text is accompanied by a transliteration and a literal translation in Persian characters, in Shikastah-āmez, probably by the copyist Saman La'l of Amroha. The copy was completed on the 7th Sept., 1851.

* See Tod's "Rajasthan" (Madras ed. 1873), vol. ii., pp. 41—49.

† See no. 28.

‡ Dr. Grierson ("Vern. Lit.," p. 100) notices another work with this title, said to have been composed by Jaswant Singh of Rajatirwa, in Kanauj (c. 1797 A.D.), which was printed at Benares in 1886. This work is not available for purposes of comparison. In Dr. Grierson's opinion the identity of the author with Jaswant Singh of Jodhpur is very doubtful.

* Probably the same author as "the poet Rām Singh of Bundelkhand," who flourished 1800 A.D., noticed in Grierson's "Vern. Lit.," no. 380, p. 100.

Colophon : इति चीरानसिंह चाहिराज शूद्रा विग्रहानं चर्ता
सहनोनाम द्वितीयोऽपात्र चत्वारः

The last page contains a Hindustani list of the 18 Purāṇas, and the number of *ślokas* in each, aggregating a total of 400,000.

A Hindustani letter, dated the 7th Sept., 1847, written by Saman La'l and addressed

to Sir Henry (then Mr.) Elliot, is attached to the volume (fol. 120). The writer, who signs himself a pleader at the Court of the Commissioner of Bareilly, gives a detailed report of his visits to different Civil stations in quest of copies of manuscripts and ancient chronicles, for which work he had been specially deputed.

VII. POETRY.

A. HISTORICAL.

49.

Or. 2175.—Foll. 453 ; 11 in. by 8 ; 21 lines, 6 in. long ; written in large Nagari, apparently of the 17th century.

पृथ्वीराज रासौ

Prithvīrāj rāsau.

An epic poem on the life and exploits of Prithvīrāj, the Chauhān king of Ajmere and Delhi; commonly attributed to Chand Bardā'i. See Dr. Grierson's "Modern Vern. Lit.," p. 3.

Beg. प्रथम सुमंगल मूल तरु विय भर भै उम्हो ॥

विष्ट बाल रमिय विपुर वरन पत्ता मुप पत्त सुम्हो ॥

कुत्तम रंग भारही सुफल उक्तिं चलं च चमीरा ॥

रस दरन बाल रमिया आल चसन कवि कोरा ॥ १* ॥

* This verse is properly the second; the first verse, containing the invocation, being omitted. The more correct reading is :—

प्रथम सुमंगल मूल चुति चीय ॥
स्मृति चय चल चिंचय इ ॥
सुतरु रक भर भमां उम्हो ॥
विष्ट बाल रमिय विपुर ॥
वरन पत्त मुप पत्त सुम्हो ॥

The Prithvīrāj rāsau (or Prithirāj rāsā) commences with a complete genealogical account of the Chauhān tribe of Rajputs, with which is mixed up a vast amount of Pauranic myth. Then follows an account of the birth of Prithvīrāj, prince of Ajmere, his alliances, wars, and conquests ; his accession to the throne of Delhi; his valiant resistance against the attacks of the Muhammadan invader Sultan Shihābūd-din Muhammād Ghori, his final defeat and death, with the downfall of Delhi, and the overthrow of Rajput rule. The work is, in fact, as Col. Tod remarks, "a universal history of the period."*

The poem is professedly the work of Chand Bardā'i, the favourite court minstrel and companion of King Prithvīrāj, who perished with his royal master on the battle-field of Dehli, S. 1249, A.D. 1193. But, though Kshatriyas throughout Rajputana, and especially Chauhāns of Kanauj, believe implicitly in the authenticity of the poem, considerable doubts are now entertained as to whether it was really the work of Chand, or of some other bard, living one or two centuries later, who had ascribed the poem to Chand.

* "Rajasthan," vol. i. p. 213. (Madras ed., 1873.)

The last two books, at any rate, in which are described the circumstances attending the death of Chand and the Rājā, and the subsequent defeat and death of Rainsī, the son and successor of Prithvīrāj, in combat with Muḥammad Ghori, must have been written by some later bard.*

Kavirāj Murārdān of Jodhpur was the first to cast doubt on the genuineness of this epic. He stated his opinion to Prof. Bühler, that Chand was not its author, and that "the work belongs to the fourteenth century at the earliest."†

In 1886 Kavirāj Śyāmala Dāsa of Mewar wrote a severe criticism on the poem, disputing the reliability of its historical statements, and the accuracy of its dates.‡ He was of opinion that it was "fabricated several centuries after Chand's time," and was probably composed "at some date during the thirty years between S. 1640 (=A.D. 1583) and S. 1670 (=A.D. 1613)." This attack was replied to, the year following, by Pandit Mohana Lāla Pāṇḍyā.§

* The author of the *Tabakāt i Nāṣiri*, a reliable historian, who wrote in A.H. 658, describes the death of Prithvīrāj as taking place on the battle-field of Delhi in A.H. 588, or A.D. 1192. See Elliot's "Hist. of India," vol. ii., p. 297.

According to this epic, Prithvīrāj was not killed in battle, but was sent a prisoner to Ghazni, where he was blinded and kept in chains. The last book but one, called Bānbedh, relates how Chand, on hearing of the capture of the king, was occupied for two months in writing up his history, both past and future. Then, having entrusted the work to the keeping of his eldest son Jalha, he bade farewell to his wife and family, and set out as a *sannyāsī* to Ghazni. There, having gained the confidence of Muḥammad Ghori, he managed to concoct a plan whereby the blind king succeeded in shooting the Sultan at a public display of archery, and, immediately afterwards, both he and Chand perished by self-inflicted blows with a dagger. See Rāmanārāyaṇa's "Prithwi Raj Charitra," pp. 249—255.

† See the Journal of the Bombay R. A. S., vol. xi. (1875), p. 283.

‡ "The Antiquity, Authenticity, and Genuineness of the Prithi Rāj Rāsā." Journal of the A. S. B., vol. lv. (1886), p. 5.

§ "The Defence of Prithirāj Rāsā of Chanda Bardāī." Benares, 1887.

There is certainly considerable uncertainty, if not absolute incorrectness, in the dates given in the epic. The birth of Prithvīrāj is said to have taken place in S. 1115 (A.D. 1058). In this MS. the date is mentioned in Bk. i., v. 170 (fol. 22a) as follows:—

स्वादस लय पंचदस विक्रम शाक चन्द्रु ॥

तिहि सुन रिष्युमय हरण वृ भयो प्रिष्टीराज नरिदु ॥*

The death of the Raja is said to have occurred in S. 1158 (A.D. 1101), but there is no doubt that Prithvīrāj was slain on the battle-field of Delhi in A.D. 1192 or 1193,† or about 90 years after the time stated in the poem.

Pandit Mohana Lāla, commenting on the verse quoted above in his critical edition of a portion of the poem, offers an ingenious explanation of this discrepancy of 90 years. He suggests that the word चन्द्रु coming after the Vikrama date 1115 stands for the number 90 (i.e. च = 0, न्द्रु = 9) which should be added to the dates given in the poem.‡ This peculiar method of computation, however, does not appear to have been adopted by any other Hindi author. It is noticeable also that the writer of the colophon to the book called *Dhankathā* (fol. 67b), adopting the same chronology, without the use of the term शाक चन्द्रु, gives the date S. 1138 for the year in which the king discovered the hidden treasure at Nagor.§ The colophon reads:—

इति शीकवि चन्द्रु विरचिते प्रिष्टीराज रास के भूमिसपन दर्शन सकुन दर्शन धनकथा द्वनने नाम चन्द्रु ॥ संवत् ११३८ धन कथा ॥ यार २ एक चाहू एक नागोर ॥

* The last line is too long for the metre. In the Tod MS. (v. 49), and in other reliable MSS., the word सुन does not occur.

† According to the *Tabakāt i Nāṣiri*. See also J. Morison's "Genealogies in the Prithvīrājavijaya," Vienna Oriental Journal, vol. vii. (1893), p. 188, and Cunningham's "Arch. Survey," vol. i., pp. 159 and 175.

‡ "The Prithvīrāj Rāsā," Benares 1887, p. 139.

§ Cf. also the chronology of the kings of Mewar in MS. no. 19, in which S. 1151 is given as the date of the death of Prithvīrāj.

The Prīthvīrāj rāsau is said to have been originally divided into 69 books (*prastāva*, also called *khaṇḍa*), containing altogether 100,000 verses; but MSS. differ widely as to the number, arrangement and names of the books, and the number of verses in each.

The Tod MS. in the Library of the R.A.S. (no. 120), dated S. 1883, is divided into 65 books, whilst the Bodleian MS. (Wilson Coll. no. 52), undated, but apparently written about the same time, has 68 books.

In the present copy the books are not numbered, they do not follow the generally adopted order of arrangement, and are considerably abridged, most of the books having less than half the number of verses contained in the Tod and Bodleian MSS. Several books are also omitted, the total number amounting to only 44. The MS. is carelessly written, and defective, ending abruptly with v. 159 of the Bānbedh, the last book but one of the poem. The volume contains 503 leaves, of which 25 to 40, 89 to 104, 241 to 256, 478 and 479 are missing. It is partly worm-eaten towards the end, and in places portions of the text are torn away from the sides.

No edition or translation of the entire poem has been made. An important work in Hindi, by Rāmanārāyaṇa Dugar of Udaipur,* has, however, been just published, containing an account of the historical events recorded in the poem, with an introduction and critical notes by the author. The work has been compiled from a MS., containing 68 books, in the Victoria Hall Library at Udaipur.

A portion of the poem, edited by Mr. J. Beames (bk. i.), and Dr. Hoernle (bks. 26—35), appeared in the *Bibliotheca Indica* (1873, etc.). Another edition, with critical notes, was commenced by Pandit Mohana Lālā Pāṇḍyā (Benares, 1877), but ceased with the 6th fasciculus of the first book.

A translation of part of the first book was

* "Prithwi Raj Charitra," pp. 89, 257, Udaipur 1899.

published in the *Indian Antiquary*, vol. i. (1872). Notes on the grammar of the epic, with occasional translations from the 1st and 15th books, and criticisms, by Dr. Grouse and Mr. J. Beames will be found in the *Journal of the Asiatic Society of Bengal*, vols. 37 to 42.

50.

Or. 388.—Foll. 58; 11 in. by 6½; 11 lines. 8 in. long, with ruled margins; dated A.D. 1848. [GEO. WM. HAMILTON.]

आल्हखण्ड

Ālhakhanda.

An account of the war waged by Prīthvīrāj, king of Delhi, against Parmāl, Rājā of Mahoba in Bundelkhand, and of the exploits of Ālha and Údal, princes of Mahoba.

Heading: आल्ह रायसी चंद्रकृष्ण चल्लकी लिखते ॥

Beg. कहे चंद गुन चंद पठि क्लोध दंगल सोइ ।
चहूनान चंदेल कुल चंदल उपजन होइ ॥ १ ॥
म्यारा से चालीस इक चुस्त चतुरु भर रोइ ।
कातिक सुदि चुधि चयोदसी चंद्र चंमरसोइ ॥ २ ॥

The defeat of Parmāl, the Chandel Rājā of Mahoba by Prīthvīrāj, the Chauhān king of Delhi is a favourite theme for ballad-mongers of Rajputana. Hence there are several versions of this historical event, of which some have been printed.*

The poem is in 330 verses, and is said to be a portion of the Prīthvīrāj rāsau of Chand. (See the preceding work.) The date of the outbreak of hostilities, viz. S. 1141, given in verse 2, quoted above, is certainly in accordance with the chronology of that epic, but it is a noticeable fact that the Ālha-khaṇḍa is not to be found in the more

* See Grierson's "Vern. Lit." p. 5; "Ind. Ant." vol. xiv., pp. 209, 255; and W. Waterfield's translation of part of a Kanauj version in the *Calcutta Review*, vols. 61—63.

reliable copies of that poem, viz. the Tod MS., now in the Library of the Royal Asiatic Society, and the Wilson MS. in the Bodleian Library; nor is it in the copy in this Library (no. 49), or in the Jaipur MS.*

An abstract of the story of the prowess of Ālha and Udal, as narrated in this poem, will be found in Cunningham's "Arch. Survey," vol. vii., pp. 13—20.

Colophon : इति छो ग्रन्थीराज रायसो छात्रको सनय संपूर्णम् समाप्तम्...॥ वसंत चतुर्वी मासोऽस्वेमासे मधुमासे शुक्ल पञ्च १२ श्वनिवासरे तद्विने लिखितं ग्रन्थं... शंवत् १५०५ शके १५५० स. १८४८ इसी तारिख १५

51.

Or. 389.—Foll. 16; 11 in. by 6 $\frac{3}{4}$; 10 lines, 7 $\frac{1}{2}$ in. long, neatly written, with ruled margins, dated S. 1705 (A.D. 1848).

[GEO. W. HAMILTON.]

छत्रसाल की लडाई

Chhatrasāl ki larāī.

An account in verse of the battle between the Bundela Rājā Chhatrasāl and Muhammad Khān Bangash; written in the Kanauji dialect.

Heading : अथ छोराजा छत्रसालज्जु च महमद था च बंगल की लडाई लिख्यते ॥

Beg. दोहा ॥

जब तब नृथ छत्रसाल को परी नहीं बग्नेल ॥
तब लग चेलि बेलोनियो करता रहा दलेल ॥ १ ॥

A biographical account of the famous chieftain Chhatrasāl was written during his lifetime by the court poet Lāl Kavi, under

the title Chhatraprakāśa. It was published at Calcutta in 1829 under the editorship of Captain W. Price. A translation of the work was made by Captain Pogson, Calcutta 1828.

After a brief genealogical sketch of the Bundela rulers from the earliest times, Lāl Kavi narrates the birth of Champat Rāya,* the father of Chhatrasāl, and the frequent wars with the Emperor Shāh Jahān that took place during his reign in futile attempts to get free from the Mogul supremacy imposed by the Emperor Akbar.

The historian goes on to relate the accession of Aurangzeb, the third son of Shāh Jahān, to the throne of Delhi, after the defeat of his eldest brother Dārā Shikoh at the battle-field of Dholpur (A.D. 1658). Rājā Champat Rāya joined forces with Aurangzeb in this memorable fight, and his son Chhatrasāl, who was then but a youth, is said to have been present on the battle-field and to have been conspicuous for his daring and valour.†

After the death of his father, during the reign of Aurangzeb, Chhatrasāl married, and entered the service of Jaisingh, Rājā of Amber. He subsequently went to Aurangabad, and formed an alliance with Bīr

* According to Beale ("Biog. Dict.", 2nd ed., p. 115), Chait Singh, and according to Tod ("Rajasthan," Madras ed., 1873, ii., p. 441), Gopināth was the father of Chhatrasāl.

† According to Tod (Madras ed., ii., p. 444), Chhatrasāl was then "governor of the imperial capital," and he, as also one of his sons, was killed in this battle. His account of the life of Chhatrasāl was doubtless derived from unreliable sources. His genealogy also of the immediate ancestors, and of the descendants of that chieftain, is quite different from that to be found in the Chhatraprakāśa of Lāl Kavi, and in the present manuscript.

Dr. Grierson also, on the authority of Tod, states that Chhatrasāl "was killed in 1658 A.D." He gives an account of Lāl Kavi's work, but, as he had not seen the poem, he had no means of discovering the errors in Tod's history. See his "Vern. Lit.," nos. 197 and 202 (pp. 76 and 77). See also Pogson's note (p. 31 of his translation) on the same mistake in Dow's history.

* In Mr. J. Beames's "List of Books in Chand's poem" (A. S. B. Journal, vol. xli., p. 204) he mentions "Ālha Udal" as forming the 21st Book. As this Book is not in MSS. 2 and 4 referred to by him, he must have found it in the other three copies to which he had access, which unfortunately are not available for comparison with this MS.

Baldeo for the purpose of overthrowing the Muhammadan yoke. With this object in view he crossed the river Nerbudda, and returned to his native land. This, according to the poet Lāl, occurred in S. 1728 (A.D. 1671), when Chhatrasāl was 22 years of age.* He was proclaimed king in the place of his father, and the Bundelas, rallying round his standard, attacked the Nawab Bahādur Khān, who was defeated and fled to Sindh.

On the death of Aurangzeb (A.D. 1707) his son and successor, Bahādur Shāh I., was friendly disposed towards Chhatrasāl, and requested him to seize the fort of Lohgarh. He was successful in this expedition, and returned with honour to his own country, and took up his residence at Mow. This is the last incident recorded in the Chhatraprakāśa of Lāl Kavi, but Captain Pogson, in his translation of that work, has carried on the history of the Bundelas up to his time, including the account of the battle which forms the subject of this poem.

The present work is anonymous. It is divided into two chapters, containing 129 and 37 verses respectively. In it is narrated the alliance formed by Chhatrasāl with the Maratha Peshwa Bājī Rāo I., and the total defeat of Muhammad Khān Bangash, the Rohilla chief of Farukhabad, in A.D. 1734.†

This copy was completed on Sunday, the 15th Āshādha-sudi, S. 1905 (16th July, 1848).

Colophon: इति ज्ञावंगस छत्रसालु बो लडाई बनैन
संपूर्णम् . . . असी संवत् १९०५ शके १९९० आवाठ शुक्ल १५ रवि-
वासरे तद्विने समाप्तम्

* Stated in chap. xii., v. 20 of the Chhatraprakāśa (p. 144 of the Calc. ed.) as follows:—

संवत् सचह से लिखे आठ आगरे बीम।

लगत चरव चाईसई उमड चत्यौ चत्यनीक ॥ २० ॥

† See Elliot's History, viii., pp. 46, 48; Hunter's Gazetteer (2nd ed.), "Banda," vol. ii., p. 48, and "Bundelkhand," vol. iii., p. 155.

Appended to the poem are 5 *dohās* in praise of Bhagavān. Then follows a poem of 25 verses (fol. 15), containing a short allusion to the origin of the Bundela race, followed by eulogies on Chhatrasāl, and his lineal descendants to the throne of Panna, viz. his son Hirde Shāh, his grandson Subhā Singh, and great-grandson Amān Singh, the ruling chieftain at the time the poem was written (S. 1811, A.D. 1754).

Poem begins:—

ज्ञावंगस छत्रसालु बरसति गदनायक
सिंह चारदा चर्चसुप दायक ॥
करमुग जोरि तुम्हाह मे भाव
हिरदे प्रेन बुद्धि चर चाँडे ॥ १ ॥

Colophon: इति ज्ञावंगस छत्रसालु बनैन
संपूर्णम्

The date of composition, Sunday, the 5th Māgha-sudi, S. 1811, is given in the last verse as follows:—

ईदु ईदु ईदु अरि सचह यह निरधारि
माव शुक्ल कवि (? रवि) पंचमी कीनी शुक्ल विचार ३

52.

Or. 390.—Foll. 28; 11 in. by 6 $\frac{3}{4}$; 10 lines, 8 in. long; written in a clear Nagari hand, with ruled borders; dated A.D. 1849.

[Geo. Wm. HAMILTON.]

रतन सैन व सुलतान साह

Ratan Sen va Sultān Shāh.

An historical poem by Keśava Bhaṭṭa in Braj-bhasha, describing the invasion of Chitor by the Emperor 'Alā-ud-dīn of Delhi in order to obtain possession of Padmāvatī (here called Padmini), the wife of King Ratan Sen, and the heroism of Gorā and Bādal in defence of the Mahratta cause.

Heading: अथ ज्ञावंगस रतन सैन व सुलतान साह चादक्षाह
का शुद्ध कपट परस्पर लिप्तते ॥

Beg. *दोहा* ॥

पारस काविल रिंधु निल नून (?) कहिन मुलतान
दल नौ लू जसी हजार ले चबी साह मुलतान ॥ १ ॥
चला दीन जी यात्राह करि पदमानि की चाह
रतन सेन जेकी तहा गढ चीतोरे जाह ॥ २ ॥

Verases 3 to 26 are wanting, the copy having apparently been made from an imperfect MS. Blank leaves are left for their subsequent insertion, the poem being continued at verse 22 (native foliation ३).

The work contains 197 verses in *dohā* and *kundaliyā* metres, and appears to be based on the popular poem *Padmāvatī* of Malik Muḥammad, Jāyasi. Nothing is known of the author, whose name occurs in the last two verses.

End.

कवि केसो कविता करी गोरे को जस गाइ ॥
जीर सुकीरत फिर करी जो देवी होइ सहाइ ॥ १७ ॥

The date of transcription is given in the scribe's colophon, in the Samvat, Śaka, Christian, Hijrah, and Faṣli eras, viz. Thursday, the first day of Phālguna-badi, Samvat 1905; Śaka 1770; the 8th of February, A.D. 1849; Hijrah 1265; Faṣli 1256.*

53.

Or. 1882.—Foll. 64; 8½ in. by 5¼; 13 lines, 3½ in. long; written in Persian Naskhi characters, apparently in the beginning of the 19th century. [SIR HENRY M. ELLIOT.]

شہیدی امام حسن و حسین

Shahīdī Imām Hasan o Husain.

A Panjabi poem, containing an account of the martyrdoms of Hasan and Husain, sons of the Caliph 'Alī.

* An evident mistake for 1258.

خالق خلقت ظاہر کرکی سست اسمان سواری
سورج چن چراغ بنائی کر دی دور انداری
نور نبی تھی خلقت سازی جو کچھ عالم سارا
اول نور محمد والا روشن اہا تارا

The poem is written in the pure Panjabi spoken in the Dehrajāt. It bears no date, and the only indication of the poet's name is his *takhallus*, *Bakhtāwar*, which occurs in fol. 3a, line 6.

On the fly-leaf appears the signature of Sir Henry Elliot, with the date 1863.

B. RELIGIOUS.

54.

Add. 6649.—Foll. 220; 10 in. by 5¼; about 16 lines, 5 in. long; written in the Kaithi character; dated Samvat 1833 (A.D. 1776).

[J. F. HULL.]

हरिचरित्र

Haricharitra.

A translation of the 10th Skandha of the Bhāgavatapurāṇa into Braj-bhasha verse, by Kavi Lālach.

After invocations to Ganeśa, Durgā and Bhavāni, and the heading जी पोषी जी भागवत
कथा लालच प्रीत [sic] प्रगाङ्गते, the text begins:—

जीपाइ ॥ प्रथमही पर्वत नाड़ी ताके ।
ज्ञात जीष महरपता जाके ॥
गनपती के ने पर्वत नाड़ो ।
चुरस्त कथा गोपाल गुन गाड़ो ॥

Nothing is known regarding the author. His name Lālach is probably a *takhallus*, or poetical designation. He states in the prologue (fol. 2a) that he commenced writing this work in Āshādha, Samvat 1787 (A.D. 1730).

संवत् शतरह जे जगाशी जहीचा
कचा चारेभन बीने डगहीचा
नाश चाशाड कचा चनुकारी
हरी चाशर रजनी उचोचारी

The same date occurs in the following copy (no. 55), but this is probably a mistake for Samvat 1587 (A.D. 1530), which is the date given in the other two copies in this Library, the reading in which is शतरह (शत्रु) से जगाशी जहीचा. The work has been translated into French, with a long introduction, by Théodore Pavie (Paris, 1852) under the title "Krischna et sa doctrine." In the copy from which this translation was made the date of composition is also given as S. 1587.*

The 10th Skandha of the Bhāgavatapurāṇa contains a detailed account of the life of Krishṇa. It is extremely popular, and translations have been made, both in prose and in verse, into most of the vernaculars of India. Of the Hindi versions the most famous is the Prema-sāgara, or "Ocean of love," a prose translation in modern Hindi made by Kavi Lallū Lāl in A.D. 1803, from a Brāj-bhasha version by Chaturbhūja Miśra. It has been translated into English by E. B. Eastwick (London, 1851), by W. Hollings (Calcutta 1867), and by Frederic Pincott (London, 1897).

This copy of the Haricharitra is in 91 chapters (*adhyāya*), the Sanskrit original containing only 90.† It is carelessly written in an archaic form of Kaithi, and is full of mistakes.‡

* Tassy ("Litt. Hind.," 2nd ed., vol. ii., p. 223) has "1527 du samvat (1471.)"

† As also in Pavie's French translation.

‡ The form of the initial *i* is particularly noticeable. Cf. the Nandināgarī form of this letter, of A.D. 1610, in Burnell's "South-Ind. Pal.," plate xxi. The palatal *॥* is always used for the dental *়* and the celebral *়*. The long *়* is incorrectly written for the short *়*; conjunct consonants for two or more simple ones, as *়়* for *়হ*, and *ব়* for *বহ*.

The copy was made on the 8th day of Māgha-bādi, S. 1833, for Lālā Jawāhir Mal, an Ambashṭha Kāyastha of Jatakhali, by Dipchand Dās, an Ambashṭha Kāyastha of Jafarganj, at the time employed at a school at Naginabagh.

Colophon : इही जी भागवत् शंपुरन जगापातह ... शंवत् १८३४ शालू झने नाम नीती नाव बदी चठमी रोज को तेजार हुचा लोः दशखत दीपर्चद दाश कालेष चमश्ट जाकीन चाल-राम शालू चटशालू नगीनावाग पोषी लीकाचा लाला चण-हीर बलू कालेष चमश्ट जाकीन जटालाली

55.

Add. 6647.—Foll. 150; 11½ in. by 8½; 24 and 25 lines, 6 in. long; written in the Kaithi character; dated Samvat 1835 (A.D. 1778). [J. F. HULL.]

Another copy.

The invocations are addressed to Ganeśa, Bhavāni, Gaṅgā, and Mahādeva. This manuscript has five additional chapters. The copy was made on the 4th day of Kārtika-sudi, S. 1835, by Dipchand Dās, the same scribe as that of the preceding copy. He here describes himself as being a resident of Maksudabad, i.e. Murshidabad, which was then under the administration of the Nawab Mubārik al-Daulah.*

Colophon : इही जी पोषी जीभागवत् शंपुर[न] जगा-पातह ... शंवत् १८३५ शालू झने नाम नातीक चुदी चौड रोज को तेजार हुचा दशखत दीपर्चद दाश कालेष जाकीन चाश चाजार तालूके मकनुदाषाद चमलू नवाब बधारक दील चाहादुर

56.

Add. 6648.—Foll. 141; 11½ in. by 8½; 25 lines, 6½ in. long; written in the Kaithi character at the close of the 18th century. [J. F. HULL.]

* Died A.D. 1793. See Beale's "Biog. Dict.," 2nd ed., p. 256.

Another copy.

This copy contains 91 chapters, as in no. 54. The invocations are addressed to Sarasvatī and Durgā, in addition to the deities mentioned in the preceding manuscript. It was evidently written by the same scribe, Dipchand Dās, and apparently about the same time, but has no colophon.

The first verse of the text varies slightly. It begins:—

प्रथमही पर्वती नाड़ो ताके ।
शर्व लोकवो दरवश जाके ॥

57.

Add. 9825.—Foll. 201; 11 in. by $7\frac{3}{4}$; 18 lines, 6 in. long; written in the Kaithi character, with red and green coloured margins, dated Samvat 1835 (A.D. 1778).

Another copy.

This manuscript also contains 91 chapters, but the text differs somewhat from that in the preceding copies, especially in the last ten chapters, and in their divisions.

Heading: अ॒ श्वे॒ष्या॒षी को॒ भो॒ ॥ अ॒ अ॒ पुश्तक
अ॒ भाग्यत कथा ॥

Beg. प्रथमही पर्वती नाड़ो ताके
शर्व लोकवो दरवश जाके
गनपती के मे चरन मनाव
मुरश कथा गोपाल गुन गाव

At the beginning is a coloured representation of the god Gaṇeśa with a female devotee, both seated on lotus blossoms.

The copy was made in Vaiśākha, S. 1835, by Chunni Rām Shāh.

Colophon: इती भाग्यत [sic] कथा शंपुरन ... शंवत
१८३५ शाल भोली चैशाल दशात चुनी राम शाहा

58.

Add. 6651.—Foll. 383; 11 in. by 7; 16 lines, 5 in. long; written in Kaithi-Nagari characters; dated Patna, Monday, the 7th Kārtika-badi, S. 1778 (A.D. 1721).

[J. F. HULL.]

रामचरितमानस

Rāmacharitamānasa.

A poem on the life and exploits of Rāma, in Braj-bhasha, popularly known as the Rāmāyaṇa of Tulasi Dāsa.

Beg. पर्वतीमश्वर्द्धा * रंगाना छंदशमाषी † ॥

मैगलानाय बचारो खंदे [वाली] वीनायको ॥ १ ॥

Tulasi Dāsa, the most popular of Hindi poets, was a Brahman by birth, and flourished during the reign of the Emperors Akbar and Jahāngir. A full account of his life and writings will be found in Dr. Grierson's "Modern Vernacular Literature of Hindustan," p. 42. See also Dr. Wilson's "Sects of the Hindus," vol. i. (London, 1861), p. 63, and Frazer's "Literary History of India," p. 365.

This celebrated epic poem is written after the model of the Sanskrit Rāmāyaṇa of Vālmiki, and is similarly divided into seven cantos (*kāṇḍa*). It was commenced in Samvat 1631 (A.D. 1574-75), but the date of completion is unknown. The correct title of the poem appears in this copy in the colophon to each *kāṇḍa*.

According to an old rhyme, quoted by Dr. Grierson, Tulasi Dāsa died "on the 7th of the light half of Ārāvāna, in Sambat 1680 ... at Āsī, on the bank of the Ganges."‡

* वर्णानामपेसंशानी in printed editions.

† More correctly छंदशमपि.

‡ Mātādin Miśra, the author of the Kavita-ratnākara (Lucknow, 1876), has the following slightly different reading of this couplet, the word *āsī* meaning 80:—

संवत् सोरह से चसो चसो वयस के तार ।

आवश्य चुक्का सप्तमी गुलसी तजे शरीर ॥

According to this author the couplet was composed by Tulasi Dāsa in prediction of his death, which took place on the self-same day.

If this reading be correct the poet was 80 years old when he died, and was therefore born in S. 1600. This date of birth is also arrived at by Dr. Wilson, who states in his notice of Tulasi Dāsa in his "Sects of the Hindus," that he "commenced his Hindi version of the Rāmāyaṇa in the year of Samvat 1631, when he was thirty-one years of age."

The text of the present copy agrees generally with that of the printed editions, but occasionally several *chaupāis* and *ślokas* are wanting, which are to be found in published editions. It is written in a legible form of old Kaithi handwriting, with an utter disregard to correct orthography. The palatal ष is always employed for the dental ष, a peculiar form of that letter being used in the word षी.

The following dates of transcription appear in the colophons of some of the *kāndas* :—

Kānda i.—Sunday, *Vaiśākha-sudi*, *pūrṇi-vāsi*, Samvat 1778 (fol. 129b).

Kānda ii.—Wednesday, the 14th *Bhādra-sudi*, S. 1778 (fol. 232a).

Kānda vi.—Friday, the 13th *Āśvina-sudi*, S. 1778 (fol. 332b).

It appears from the colophon at the end of the MS. that the copy was made by *Paṭni Mal Kāyastha*, at the *Gurhāṭ* quarter (*mahalla*) of the city of Patna, and was completed on Monday, the 7th of *Kārtika-badi*, Samvat 1778.

Colophon : इनी अदी रामाश्वन क्रोह तुलशी दास भासीं शाहौ कांड शामायौ . . . इनी अदी पुश्तक लौका [erasure, illegible] जी ने अमल अदी [space left] अमल परखतीनी[?] शंवत १७७८ जने नाम कातीक वदी शहनी रोज शो[न] चार को पुश्तक तेजार कीजा लौः पटनी मल काश्वन मोक्षाम पटना मोहंला गुरहाट वाजी गंगाट नुभग्नु शोधीरज्ञुः ॥

Over the colophon, on the top of the page, is written by the same scribe यातीशाह महमद शाही हरीनाथ जी. *Harinātha* was probably the name of the owner of this copy, which was made during the reign of *Muhammad Shāh*, Emperor of Delhi (A.D. 1719—1748).

Garcin de Tassy ("Litt. Hind.," 2nd ed., vol. i., p. 579) has erroneously read यातीशाह (i.e. *Pādshāh*) as योद्धा शाह, and describes this MS. as "Pothi Schāh Muhammad Schāhī, Histoire de Muhammad Schāh," of which he states *Harinātha* is the author.

59.

Add. 5577.—Foll. 325; 13 in. by 8 $\frac{3}{4}$; 18 to 27 lines, 6 $\frac{1}{2}$ in. long; written in Kaithi characters; dated Tuesday, the 3rd *Kārtika-sudi*, Samvat 1816 (A.D. 1759).

Another copy.

The introductory poem of the first *kānda* differs somewhat from that in the printed editions. Those of the second, fourth, fifth, and seventh *kāndas* are omitted, and also the first verse of the introduction to the sixth *kānda*.

The copy was made by *Kripā Dāsa*, who describes himself as a follower (क्रेवक) of *Jugal Dāsa*, and resident of *Sripur*, a village west of the mountain *Gokula*. The *Saka* year 1681, and also the Bengali year 1167, are expressed as well as the Samvat year 1816.

Colophon : अन्वत १६९६ शाके १६८१ समे नाम काप्तिन्दु
सुदि तृतीया कुम्भाबरेष्यपुनलीपी बुराचाव्येषुरारेषु लिखने पुस्तक
मीति ॥

हस्ताक्षर लेखा दास प्रकाशवली चूगल दासनी चेवक महोसंद
वरझाकी [?] शाकीन शीरोपुर गोकुल पहारी के पश्चात्य
नीकट जन १६९७ शाल

60.

Add. 8924.—Foll. 149; 8 $\frac{3}{4}$ in. by 5 $\frac{3}{4}$; 14 lines, 3 in. long; written in Persian *Shikastah-āmez* characters; dated Samvat 1855 (A.D. 1799).

रामायण

Rāmāyaṇa.

A Braj-bhasha poem by *Rā'e Singh*, founded on the *Rāmāyaṇa* of *Vālmiki*.

بُوئھی راماین رایسنگہ کرت

پرتهم نام نرمل ناراين

بن کچھ کتھا کھون راماین

نرنکار جگدیس نرجن

پاربرنیہ (?) داتا دوکھ بخجن

This copy was made by Dhānī Dīn at Rawatpur, Parganah Muhsinpur, in the Kora subdivision (*sarkār*) of the Allahabad district (*sūbah*), and was completed on Sunday, the 12th of Bhādra-sudi, S. 1855.

ات سری رامیں رائیسنگہ کرت
سنپورنگ متی دوادسی سدی بھادون سمیت ۱۸۵۵
بروز یکشنبہ مقام راوتپور عمل پرگنہ محسن پور
سکار کورا مضاف صوبہ الدیاباد بخط احقر العباد دھنی
دین وغیرہ برادران [words obliterated] بجهت خاطر
خود تحریر یافت هر کسی کہ دعوی کند باطل است

61.

Add. 26,539.—Foll. 426; 13 in. by 9; 25 to 31 lines, $7\frac{1}{4}$ in. long; written in large characters with ruled margins, well bound in tiger-skin; dated Sunday, the first day of Jyeshṭha-badi, Samvat 1867 (A.D. 1810).

[WILLIAM ERSKINE.]

अवतारचरित्र

Avatāracharitra.

An account in verse of 24 incarnations of Vishṇu, by Narahari Dāsa.

The work is preceded by three hymns in praise of Gaṇapati, Sarasvatī, and Gurudeva. The heading and beginning of the first hymn are as follows:—

अथ अवतारचरित्रसंघ लिखते ॥ प्रथम गणपतिस्तुति लिखते ॥
गुरुवाटिक ॥ शुद्धादंप्रथमेकदसने मङ्गलग्रास्यतु ॥
सिंहारूपातुडमुडितमुवं भृगस्मुजारवं ॥

Text begins (fol. 5a) as follows:—

अथ प्रथम ब्रह्मावतारोत्तमि ॥

हरि भरत चित्र लौलानियान ॥ चतुरानन उपज्यौ नाभिधान ॥
विषि भरो प्रजापति चति प्रतिष्ठ ॥ सो सूमग भयौ नानसी सृहि ॥
नष्ट ह्रूप चीज निर्माण कीन ॥ चट्टरत निव लाला नवीन ॥

The twenty-four Avatāras or incarnations of Vishṇu described in this work are: 1. Varāha, the boar; 2. Sanaka, Sananda,

Sanātana, and Sanatkumāra, the four mind-born sons of Brahmā; 3. Yajña, or sacrifice; 4. Nara and Nārāyaṇa, two ancient ṛshis; 5. Kapila, the sage; 6. Dattātreya, the sage; 7. Rishabha, the king; 8. Dhruva-varadāna, the bestower of a blessing on Dhruva, the polar star; 9. Pṛithu, the king; 10. Hayagrīva, the horse-necked; 11. Kūrma, the tortoise; 12. Matsya, the fish; 13. Narasimha, the man-lion; 14. Vāmana, the dwarf; 15. Harigajamoksha, the rescuer of the elephant from the alligator;* 16. Hamsa, the swan; 17. Manvantara, the period of a Manu, i.e. 4,320,000 years; 18. Dhanvantara, the physician of the gods; 19. Paraśurāma, or “Rāma with the axe”; 20. Veda-vyāsa; 21. Rāma; 22. Kṛishṇa; 23. Buddha; and 24. Kalkī, a future incarnation, to appear at the end of the Kaliyuga.

The minor Avatāras are very briefly described. The greater part of the work is occupied with an account of Vishṇu's incarnations as Rāma and Kṛishṇa. The former (foll. 61b to 321a) appears to be an adaptation of the Rāmāyaṇa of Vālmīki, and is similarly divided into 7 kāṇḍas. The latter (foll. 321a to 421a) is an adaptation of the 10th Skandha of the Bhāgavatapurāṇa arranged in 93 adhyāyas. The accounts of all of these Avatāras from the 7th are stated in the colophons of each to have been taken from the Bhāgavatapurāṇa.

The generally accepted number of Avatāras is ten, noted in the following order:— 1. Matsya; 2. Kūrma; 3. Varāha; 4. Narasimha; 5. Vāmana; 6. Paraśurāma; 7. Rāma; 8. Kṛishṇa; 9. Buddha; 10. Kalkī.

The MS. is neatly written, the divisions of the verses, as well as the headings and endings of each section or chapter being in red ink. The date of composition, Tuesday, the 8th day of Āshādha-badi,

* Or Gajendramoksha. See Aufrecht's Cat. Catt., p. 141a. There are several vernacular versions of this legend.

Samvat 1733 (A.D. 1676) is given at the end of the work (fol. 425b).

A colophon at the end of the poem states that it was copied by Gaṅgā Vishṇu, a Gujarat Brahman of Lochanpur, on Sunday, the first day of Jyeshṭha-badi, Samvat 1867, or Śaka 1731, for the benefit of Rāmakṛiṣṇa, son of Guṇāṇī Rāmājī.

After the colophon is a poem, headed रामावतार की संखा, said to be taken from the Padmapurāṇa, containing fanciful calculations on the principal events in the life of Rāma.

On the fly-leaf is written, in Mr. Erskine's handwriting:—"Presented by Cap^t James Tod to W^m Erskine Esq. Bombay 28 Jan^y 1823. This copy was found lying on the Musnud on the day of the bloody battle of [left blank] where it had remained after being read and recited the night before to the gallant Rajpoots. It was presented to the Resident Cap^t Tod, who gave it to me. It is bound in Tyger-skin, a fit covering for the works of the warrior-poet Chund. W. E."

62.

Add. 6650.—Foll. 279; 8 in. by 5; 17 to 19 lines, 3½ in. long; written in Kaithi characters; dated Samvat 1795 (A.D. 1738).

[J. F. HULL.]

महाभारत

Mahābhārata.

A Braj-bhasha metrical translation of five books of the *Mahābhārata*, by Sabal Singh, the Chauhan.

It appears from the Śivasimhasarojā, App. p. 126,* that Sabal Singh was born in Samvat 1727 (A.D. 1670). Some suppose that he was Raja of Chandgarh, others of Sabalgarh, but Śiva Simha is of opinion

* See also Dr. Grierson's "Vern. Lit.," p. 78.

that he was a zamindar of a village in Etawah, a District of the N.W. Provinces. He has made an abridged metrical translation of 10 books of the *Mahābhārata* in 24,000 *ślokas*.

This manuscript contains only the following portions:—

I. Foll. 1—87a. भीष्मपर्व Bhishma-parva, in 18 *adhyāyas*.

Beg. गुर गोदावर्द को चर्ने नैजे ।
मेही प्रशाद उत्तीर्ण गतो पेते ॥
के प्रनाम रथुपती के पासन ।
चारो चेद जाके गुन गासन ॥

II. Foll. 88b—162a. द्रोष्णपर्व Drona-parva, in 8 *adhyāyas*.

Beg. श्री गुर चर्ने हंडवत जरीजे ।
जा प्रशाद भीष्मागर तरीजे ॥
बदौ रामचंद्र रथुनंदन ।
महावीर दशरथनीकंदन ॥

III. Foll. 164b—226b. कर्णपर्व Karna-parva.

Beg. गुर गनेश महेश करपुता ।
चनधनवी दशा देहु पहुता ॥
तुह बोनु रक्षी काज न होई ।
रक्षदंत लंचोदर शोहई ॥

This book is not divided into *adhyāyas*, and has no colophon.

IV. Foll. 228b—245b. दुःशासनपर्व Duhśāsana-parva.

Beg. वीरीनीहरन तु चनाम गनेश ।
कवीजन देहु चुमती उपदेश ॥
झंकर पीता गौरी तु चमान ।
शीधी तुध तुह शतत दान ॥

This book also is not divided into chapters. At the end appears the date of transcription, the 14th Chaitra-badi, S. 1795, in the following colophon:—

इती श्री पोथी दुश्शासनपर्व का पुरन शमापत ... शंकर ७५
शाल ज्ञाने नाम भीतो चैत चदो चौदश १४.

V. Foll. 246b—278b. शत्यर्वं *Salya-parva*, with गदार्वं *Gadā-parva*, each in 2 *adhyāyas*.

The *Salya-parva* begins :—

जे जे गुर चनै चोह दोजे ।
रघुपती चनै चन्दना कोजे ॥
शारद चनै कोजे परनामही ।
चंदे चालमीक हनुमानही ॥

The *Gadā-parva* begins (fol. 261b) :—

गदार्वं चव चरत चकानही ।
चुरजो भनमन मे चनुमानही ॥

The name of the poet (शवल शर्म चोहान) occurs frequently in the colophons to the different chapters. Each book has a separate native foliation.

63.

Or. 2766.—Foll. 204; 5½ in. by 6; 10 and 11 lines, 4½ in. long; ruled margins; apparently written in the 19th century.

[REV. A. FISHER.]

गोविंदगीता

Govindagītā.

A translation of the *Bhagavadgītā* in Panjabi verse by Govind Singh, the tenth Sikh Guru (A.D. 1675—1708).

Heading: गीता गेविंदिद्विति ॥

Beg. ਉਅ ਜੋਹੋ ਗੇਵਿੰਦੁ ਅਕ੍ਰੋ ਨਿਰਕਾਰਿ ॥
ਅਨਾਮਿ ਨਿਰਖਦਿ ਸਰਖਿਨਿਵਾਸੀ ॥
ਸਤਿ ਹੀ ਸੀ ਰਵਿਆ ॥ ਜਲਿਥਲਿ ਮਈਅਲਿ ਖੰਡਿ
ਖੁਹਿਮੰਡਿ ॥
ਸਰਖਿ ਈਕੈਪੂਰਨਿ ਸੁਆਮੀ ॥ ਅਚਲਿ ਅਗਾਪਿ ਸਤਿ
ਵਹੀ ਪ੍ਰਚੰਡਿ ॥

The work is in 18 chapters (*adhyāya*), and has been frequently printed at Lahore.

This copy is carelessly written, without any numbering of the verses. Foll. २-८ (v. 6 to 51 of chap. i.) are missing. The

scribe *Vastīrām* describes himself in the colophon as being a servant (*ghulām*) of *Bhājī Kripā Rāma*.

Colophon: ਪੂਰਨਿ ਹੋਇਆ ਦਿਆਉ ਆਸਟਿਵ-
ਸਵਾ ॥ ਸਿਰੀ ਕ੍ਰਿਸਨਾਨਮਹਿ ॥ ਸੰਪੂਰਨਿ ਭਾਈ ਗੀਤਾ
ਸ੍ਰੀ ਗੇਵਿੰਦਿ ਦ੍ਰਿਤਿ ॥... ਲਿਖਤਮ ਵਸਤੀਰਾਮ ਭਾਈਜੀ
ਕਿਰਪਾ ਰਾਮ ਹੰਦਾ ਗੁਲਾਮ ॥

64.

Or. 2767.—Foll. 134; 8½ in. by 5; 15 lines, 3½ in. long; written in Persian Nestalik characters; dated Samvat 1891 (A.D. 1834).

[REV. A. FISHER.]

Another copy.

It appears from the colophon that this copy was completed on Tuesday, the 22nd Phālguna, S. 1891. It was written by *Gangā Singh Khatri Kakkar*, for *Lāla Kedāri Sahāya* (?) at Ramnagar, during the rule of *Mahārājā Sujit Singh*.

65.

Or. 1007.—Foll. 354; 10½ in. by 6½; 21 lines, 4¾ in. long; written in large letters, with ruled margins; dated Śrāvaṇa, Samvat 1896 (A.D. 1840). [LIEUT.-COL. H. CREED.]

रामाश्वमेध

Rāmāśvamedha.

A metrical translation, by *Madhusūdana Dāsa*, of a portion of the *Pātālakhaṇḍa*, or fourth book of the *Padmapurāṇa*.

Beg. ਦੋ: ॥

ਬੰਦਿ ਪ੍ਰਸਥ ਗੁਰਪਦ ਸੁਜਸ ਨਿਜ ਸ਼ਿਰ ਪਹਿ ਸੁਥ ਧਾਈ ॥
ਕਿਵਿਧਿ ਤਾਪਤਮਦਲਨ ਕਹ ਦਿਨਕਰ ਸਾਹਮ ਸੁਭਾਈ ॥ ੧ ॥
ਨਿਜ ਦੇਸ਼ਿਕ ਗੁਰਕੰਨਥ ਬੰਦਨ ਕਰੀ ਸਪ੍ਰੀਤਿ ॥
ਕਿਨ ਪ੍ਰਿਯਾਸ ਕਿਨਕੀ ਕ੍ਰਤਾ ਮਹਾਮੋਹਦਲ ਜੀਤ ॥ ੨ ॥

In the introductory part of the first chapter (fol. 2, vers. 14—16) the author's

name appears as Madhuhari Dāsa,* the son of Rāmacharāṇa, of Ishkāpur,† near the river Kalindra. He states that the work was written on the 2nd of Āshāḍha-sudi, S. 1830 (A.D. 1773).

The poem contains a description of the Horse-sacrifice of Rāma, being a translation in the Baiswari dialect of the first 68 chapters of the Pātālakhaṇḍa of the Padmapurāṇa.

This copy was made at Mokshaganj, for the perusal of the Rāṇā Nṛipati Singh (of Udaipur?), on Śrāvāṇa S. 1896, Śaka 1761.

Colophon: इति श्रीपद्मपुराने पातालखण्डे श्वेष चात्मायुक्तं संवादे भूम्भूदन दाश ऋते श्रीरामाभ्यमेष्यते नामावधित्तमौभ्यात् ॥ संवत् १८३६ तत्र साके १७६१ तत्र मासोल्लेनासे चापद्य ऋते तिथी चामावस्या भूगुवासरे समाप्ते ॥ सुभूयात् ॥ लिङ्गां नोक्त्वा गंज नम्ये लाक्ष्मनि श्रीपदनायै श्रीमहाराज[१]पिराज श्री रामा चाहिव नृपति किंह पठनायै

At the end of the work are two poems, one a *dohā*, the other a *sorathā*, written probably by the scribe, in eulogy of the Rāṇā.

66.

Or. 2749.—Foll. 482; 6½ in. by 8; 11 lines, 5½ in. long; written in Gurumukhi characters, dated Chaitra, Samvat 1871 (A.D. 1814).

[Rev. A. FISHER.]

श्रध्यात्मरामायण

Adhyātma-Rāmāyaṇa.

A philosophical poem, translated from the Sanskrit into Braj-bhasha verse by Gulāb Singh.

Beg.

देहरा ॥ देही माता मारदा लरदिट्टमपाम ॥
धंडे पद्मपूर्ण मदा करे मुमति परगाम ॥ १ ॥

* The name Madhusūdana Dāsa occurs in the colophon of every chapter.

† ईश्वकापुरी, but "Ishkāpuri" according to Dr. Grierson, "Vern. Lit." no. 476, p. 105.

The *Adhyātma-Rāmāyaṇa*, or "Spiritual Rāmāyaṇa," forms a portion of the Brahmāṇḍapurāṇa. It contains an account of the life of Rāma, but the events narrated are invested with spiritual significations, illustrating the teachings of Vedānta philosophy.* The poem is in the form of a dialogue between the god Śiva and his consort Pārvatī, and is divided into seven books (*kāṇḍa*), corresponding to, and bearing the same names as those in the Rāmāyaṇa.

Each book is subdivided into chapters (*adhyāya*).

The author, Gulāb Singh, the son of Gaurī Rā'e, was a pupil of Mān Singh, of whom he makes mention in the introductory verses of this poem. He was of the Nirmale class of Sikh devotees, and is also the author of *Mokshapanta*, and *Bhāvarasāmṛita*, two Vedānta poems. See no. 79, art. III., and no. 80, art. II. and III.

The date of composition, Thursday, the 10th day of Kārtika-sudi, S. 1839 (3rd Nov., 1782), is expressed in the following couplet, occurring at the end of the work :—

गृहि अगनी हसु चंद्र पुनि संघड आनंदपार ॥
दम्भी काडक मुद्दी मुड मुरापीम गुरद्वार ॥

Several editions of this work, all lithographed in Gurumukhi characters, have been published in the Panjab.

The copyist, Uttam Singh, states in the colophon that he commenced and completed the transcription in Chaitra, Samvat 1871,

67.

Or. 2750.—Foll. 462; 5½ in. by 7; 11 lines, 5 in. long, with ruled margins, written in Gurumukhi characters; dated the 30th Śrāvāṇa, Samvat 1887 (4th Augt., A.D. 1830).

[Rev. A. FISHER.]

Another copy.

* See Barth's "Religions of India," p. 217 (Trübner's Or. Ser.).

68.

Add. 24,044.—Foll. 256; 8½ in. by 4¾; 15 lines, 3 in. long; written in the Persian character, in Nestalik; dated the 21st *Zi'l-hijjah*, in the 32nd year of the Emperor Shāh 'Ālam (A.D. 1791). [H. H. WILSON.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical version of the 7th, 8th, and 9th Skandhas of the *Bhāgavatapurāṇa*.

اب سپتم اسکندة کون سنون پرچھت رای Beg. سراب باب نمروکشی انت مکت هو جای
راجا یون ھی ات بدھاک
تیری ادھی کرم اب جاک
توپی پرته نی کرپا کری
تیری من کے مایا ھری
توپی کرپا کری بھگوان
جو تم من مین او پھو گیان

The seventh Skandha (foll. 1—68) is incomplete. It deals almost entirely with the legendary story of Prahlāda. He was the son of the daitya king Hiranyakasipu, and became a devout worshipper of Vishṇu. This so incensed his father that he would have slain him but for the intervention of the god, who, in his incarnation as Narasimha, or the man-lion Avatāra, saved the life of Prahlāda by destroying his father. The story is also narrated in the *Vishṇupurāṇa* and in the *Padmapurāṇa*.

The eighth Skandha (foll. 69—170) contains an account of the Matsya and Vāmana (fish and dwarf) Avatāras of Vishṇu, and of the Svāyambhuva and five succeeding Manvantaras.

The ninth Skandha (foll. 171—254) deals with the Vaivasvata (or present) Manvantara, and the kings of the solar and lunar races up to the time of Kṛishna.

The translation is in an archaic form of Hindi, hardly intelligible, owing to the careless handwriting in a character ill-adapted for the transliteration of Hindi words. The divisions of the chapters also are not always clearly indicated.

ایتی سری مہابورانے ٹوم اسکندة
سماپتک سمپورنک بتاریخ بست و یکم شهر ذ ۱۷۹۱
سندھ ۲۲ شاہ عالم بادشاہ غازی

69.

Add. 5620.—Foll. 347; 8¾ in. by 6; 13 lines, 4 in. long; written in the Persian character, in Nestalik, apparently in the 18th century.

[N. B. HALHED.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical translation of the 10th Skandha of the *Bhāgavatapurāṇa*.

سمرون آو نریجن دیوا
جهہ کو دیو نجانت یہوا
جوت روپ بھگوان بدھاتا
پورکھ پران پرانیں کو داتا
کمل نابھ ناراین سوامیں
سب ھون کو انترجمائیں
الکھا ایس جگدیس گوسایں
جل تھل مین بیاپک سب تھاں

This work, of unknown authorship, is written in the Braj-bhasha dialect. There is no colophon, the copy ending abruptly in the middle of the last chapter.

The fly-leaf bears the signature of Mr. Halhed, and the title "Shree Bhagwut," with a half-obliterated note, by a different hand, stating that the work is written "in the language of the Seiks."

70.

Or. 2744.—Foll. 671; $6\frac{3}{4}$ in. by 5; 9 lines, $3\frac{3}{4}$ in. long, written in the Persian character, with 'Unvān' and ruled margins in colour; dated the 8th Jumāda I., A.H. 1227 (20th May, 1812).

Another anonymous metrical version of the 10th Skandha of the Bhāgavatapurāṇa.

دو مت کہت میں پرسپر بولت ایک سمان
اک گاوی گن سیام کی اک برجی سُرگیان

Beg. This work is an adaptation, rather than a translation, of the Sanskrit poem. It is not divided into chapters, and consists of 195 verses written in the *chaupai* metre, in a comparatively modern style of Hindi. The system adopted for the enumeration of the verses over 100 is very peculiar, the digit representing the hundred being placed after the figures denoting the fractional part of the hundred, which latter are written in the regular sequence. Thus, according to this system, ۱۱ (fol. 273a) stands for ۱۰۳ (103), and the last verse (fol. 664a) is marked ۱۰۱ for ۱۹۵ (195).

The MS. contains 92 excellent coloured drawings executed by an Indian artist, whose name is not stated. The first 6 folios are also richly embellished by foliated borders.

The copy was made by Nāthasahāya Motīrāma, who is also called Muhrah, a native of Peshawar, which is stated to be included in the province of Kashmir.

بتوهی دسم اسکنده بدستخط بندہ :
نانہ سہاں موتی رام عرف مہرہ متوضن پشاور در خطہ
کشیر جنت دلپذیر جنت نظیر فی التاریخ هشتم شهر
جمدی الاول سنہ ۱۲۲۷ سمت راجا بکرمجیت
سنہ ۱۸۱۱

71.

Or. 3263.—Foll. 284; $8\frac{1}{2}$ in. by 6; 15 lines, 4 in. long; written in thick letters; dated the 2nd day of Śrāvāṇa-sudi, Samvat 1862 (A.D. 1805). [MRS. M. G. KELLY.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical translation of the 11th Skandha of the Bhāgavatapurāṇa, by Jugatānanda.

Heading: श्रीकृष्णायनमः श्रीसुकदेवायनमः श्रीचरनदा-
यायनमः श्वादद्वच संखे महसूक्त भावा श्रीगुराई शुगवान्द-
श्रीकृष्ण परमते दीक्षाकर ताको चाच

Beg. بُنڈلی ॥

ब्रजनश्वन आदि तथ तिनको लंगलचार ॥
کहूं क्रिपा तिन जो उपारि हिदे प्रेम पकार ॥
हिदे प्रेम पकारि परमहसन जो उरनी ॥
श्रीकृष्ण भगवान निमल जस तिन तथ हरनो ॥

The translation is written in the Brajbhāṣa dialect. This chapter of the Bhāgavatapurāṇa contains an account of the defeat and destruction of the Yādavas, and of the death of Krishṇa.

72.

Or. 4825.—Foll. 5; $7\frac{3}{4}$ in. by $4\frac{3}{4}$; 14 lines, 3 in. long; written in Persian Shikasthāmez characters on English paper, watermarked 1802.

دوازدھ اوتار لنگ

Dvādaśa avatāra liṅga.

Short notices, in Braj-bhāṣa verse, of the twelve great Liṅgas, or symbols under which the god Siva is worshipped.

The names of the twelve principal places in India where the Liṅga worship of Siva is performed are the same as those given in Dowson's "Classical Dictionary," p. 178, with slight variations in their forms, except that Nageswar appears in place of Amareswar.

سری دوازدھ اوتار لنگ بربن بیان هندی appears on the wrapper.

73.

Or. 4826.—Foll. 9; uniform with the preceding; and written by the same hand on English paper, watermarked 1802.

بست چهار او تار
Bist-chahār avatāra.

An account, in Braj-bhasha verse, of the twenty-four Avatāras or Incarnations of Vishnu. See no. 61.

After invocations to Krishṇa and Siva, the poem begins:—

پورن کریو ستار ست ستور کرپا پائی
 اب برنت ہون بھکت ست برجمن چت لائے

The descriptions are very short, and, being carelessly written, and in the Persian character, are not always legible.

The MS. is incomplete, breaking off in the middle of an account of twelve notable Bhagats (دعازدہ بھکت بُرن), which is appended to the description of the Avatāras.

On the wrapper appears the title
 بست چهار
 او تار بشن جیو بزبان هندی بھاکھا

74.

Add. 5588.—Foll. 148 ; 7½ in. by 6 ; 14 lines, 3½ in. long ; neatly written in thick letters, apparently at the close of the eighteenth century.

A collection of ten Braj-bhasha poems by various authors, relating to the history and worship of Krishṇa.

I. Foll. 1—5b. مکھنلیلہ Mākhan-lilā. A short anonymous poem (verses unnumbered) describing the theft of butter by Krishṇa from the milkmaids of Gokula.

Beg. بھیساہی ॥

گوکھل مہیما پریمہی پٹی ।
 بھوئیں لکھنی بھوئی پاٹی ॥
 بھر بھر بھوئی بھر کے بھسے ।
 بھادیں بادر گرلے بھسے ॥

II. Foll. 5b—10b. ویراہلیلہ Viraha-lilā. A poem in 80 stanzas on the lament of the milkmaids when parted from Krishṇa, by

Ānanda Ghana, a poet of Delhi, who died A.D. 1739. See Grierson's "Vern. Lit.," p. 92.

Beg. سلولے ایساام پارے سمنوں ن جاؤ ।
 دارس ایساہی مارے تینکو نیساوے ॥ ۱ ॥
 کھانی ہو جو کھانی ہو جو کھانی ہو ।
 لگے یہ پرائی تیساوے ہے جانی ہو ॥ ۲ ॥

III. Foll. 11a—21a. ویراہنجری Viraha-mañjari. A poem in 31 verses, by Nanda Dāsa (see no. 40), on the grief of the milkmaids at the absence of Krishṇa.

Beg. دوہا ॥
 پرم پرم ڈھل نڈک ڈھیوچ (?) تانمانانیان ।
 بھانجوا لالا ویراہن بھی ڈھانی چند سو بین ॥ ۱ ॥

IV. Foll. 21b—28b. بھانمانجری Dhyāna-mañjari. A poem in 79 stanzas, by Agra Dāsa, on devout contemplation of Krishṇa. The author is probably the "Agr' Dās, of Galtā, in Amer (Jāipur)," who flourished in A.D. 1575, noticed in Dr. Grierson's "Vern. Lit." p. 26.

Beg. دوہا ॥
 سوہنیو آری رخویار بھیر رخویں سویمیو ।
 سارن گاہے سوہناراہی ہر راہ ساگر دوہن ॥ ۱ ॥

V. Foll. 28b—37a. بالا چاریتھلیلہ Bāla-charitra-lilā. A poem by Virabhadra, on the sports of the youthful Krishṇa.

Beg. بھیساہی ॥
 اجتیسوندر بھرما جکو گار ।
 تاہ مات کے پرائی اچھا ॥
 آنند بگن سکھل پریسا ।
 بھرما سین کو پریت اچھا ॥

Nothing is known of the author. The poem is entitled Vraja-lilā in the colophon. The verses are not numbered.

Colophon: اسیتی آریویہدھ کوئی آریویہلیلہ سانپوریں
 سماہی ॥

VI. Foll. 37a—47a. رکمینیماںگلہ Rukmini-maṅgala. A poem in 112 stanzas, by Nanda

Dāsa, on the abduction and marriage of Rukmini by Kṛishṇa. See also no. 77, art. I.

Beg. दोहा ॥

चीरुह चरक प्रताप सदा चारेंद चहे उर ।
ची कृष्ण कृपाते बर्ची जर्ची सुल पारे सुरनर ॥ १ ॥

VII. Foll. 47b—58a. भजनस्त Bhajana-sāta. 114 hymns in praise of Kṛishṇa, by Dhruva Dāsa, a poet of the 16th century, and disciple of Harivamśa of Brindaban, the founder of the Rādhāvallabhi sect. A list of his works, 42 in number, and an account of Harivamśa and his cult, is given by Mr. F. S. Growse in J. A. S. B., vol. xlvii. (1878), "Mathura Notes," pp. 97—113.

Beg. दोहा ॥

चीहरिवंस सरोगपद जो पेसेये नाहि ।
भजन रीत चह प्रेमरस क्षो चारे नन नाहि ॥ १ ॥

Colophon : इति चीमूदासमी विरचितं भजनस्त संपूर्णम् ॥

VIII. Foll. 58b—64a. मनसिक्षा Manasikshā. A devotional poem, in 65 stanzas, by Dhruva Dāsa.

Beg. दोहा ॥

रे मन चीहरि भनिचवे जो चाह विज्ञान ।
जिहि रस सभ वृजसुदरिनु छाडि दियो सुखधान ॥ १ ॥

IX. Foll. 64b—118b. प्रेमपदार्थे Premapadārtha. Songs on the sports of Kṛishṇa, by Bhagavān Dāsa.

Beg. दोहा ॥

लीला ललित गोपाल लाल की सुधासिंपु सुखराति ।
कहे भगवान हित रामरायके पीवत चहे पियास ॥ १ ॥

Nothing is known of the author. It is probable that he is the "Bhag'wān Dās, Nirañjanī," translator of the Bhartrihari-sātaka, mentioned in Dr. Grierson's "Vern. Lit.," p. 166.

X. Foll. 118b—149. रासपदार्थाय Rāsapañchādhyāya. A poem in five chapters (adhyāya), by Nanda Dāsa, describing the Rāsa or circular dance of Kṛishṇa and the milkmaids, taken from the tenth Skandha of the Bhāgavatapurāṇa.

Beg. चौपाई ॥

बंधन * करी कृपानिधान चीनुक चुभकारी ।
सुह जोति मे रुप सदा सुधर चरिकारी ॥ १ ॥

In another copy of this poem, written in Persian characters (no. 77, art. II.), it is entitled simply Pañchādhyāyi. See also Grierson's "Vern. Lit.," p. 26 (no. 42).

75.

Add. 26,533.—Foll. 45 ; 9½ and 8½ in. by 4½ ; 25 to 31 lines, 4 in. long. [Wm. EBSKINE.]

I. Foll. 1—18. Two poems of the Kabirpanthi order of devotees, in Braj-bhasha.

The first poem begins with an invocation to Dharmadāsa, the most important of Kabir's converts, to the 42 Mahants (called चंशचालीळ), to Churāmaṇa Dāsa, son of Dharmadāsa, and other eminent disciples of Kabir, as follows—

संत नाम सह सुक्रीत यादी यद्ली यज यर्चन पुरख नुनीद्र
कहुयामे कहीर धनि धनीदास की दया चंशचालीळ की दया
मुगामानी नाम चुरामनी नाम सुद्रमेन नाम सुलपह नाम प्रमोद-
गोर बालापार नाम कबल नाम यनोल नाम

Then follows the poem, which is in two parts. The first (foll. 1—10a), entitled मुनीद्र हनुमान की गोष्ठ, contains a discourse on faith, the practice of asceticism, and the renunciation of worldly pleasures, and is written in the form of a disputation between a sage and the monkey-god Hanumat.

It begins : सादि ॥

सेहर्वध के हम जाय के देवा हनुमान कीर
चहुत कला हे जास की हे चहु चज सरोर
कहेत मुनीद्र सुनो हनुमाना
तुमकू यगम सुनाज ग्याना
तुषारे नन मे हे यभिमाना
तजि यभिमाना सुनो तुम ग्याना

Colophon : येते मुनीद्र हनुमान कि गोष्ठ संपूर्ण

* i.e. बंधन. Mistakes in spelling are very numerous. So also in this same stanza, सुह for सुह ; सुधर for सुदर.

The second part of the poem (fol. 10b—15b), entitled कबीर नानक की गोड़, contains a discussion on *nirvāna*, or final emancipation, in the form of a supposed dialogue between Kabir and Nānak.

The colophon states that the poem was copied by Mahant Kripā Dāsa on Monday, the 9th Kārtika-sudi, Samvat 1545 (A.D. 1488), and given to Mahant Sevaka Dāsa. This is clearly the original colophon of the MS. from which this copy was made, as the writing of this MS. is distinctly modern, and not earlier than the beginning of the present century.

येती कबीर नानक की गोड़ संपुराईन [sic] सत सही साहेच
कबीर धनी भर्मदास के पाये लागी चंस आलोस के पाये लागी
सत मेहत [i.e. महत] कु चंदगी सत साहेच मेहत क्रपादास के
हस्त दसकत लीपी दीया मेहत सेवगदासकु कु भीती कारतीक
मुध नोमी दीन सोमवार समंत [sic] १५४५ के शाल सुकल प[च]

The second poem (fol. 16—18), the name of which appears at the beginning and also in the colophon as याचादमंगल, i.e. याचादमंगल, describes the perfect state of final happiness of the Sādhus.

Invocation: सत सुक्रीत सत नाम साहेच कबीर धनी
भर्मदास की दया सुलीखते याचादमंगल

Beg. प्रथम सुक्रीत नाम सुमरो साहेच से लो लाईये
महा यगम यपार यवीगती गुर दया सु पाईये

Colophon: येते सद्य याचादमंगल संपुर्न [sic] न साहेच कविर
धनी भर्मदास चंसचालोस के पाये लागी सत मेहत कु चंदगी सत
साहेच समाप्त

II. Foll. 22—45. A collection of songs, illustrating different kinds of Hindu Rāgas and Rāginis, or musical modes, written apparently by the same hand, and about the same time as the preceding poems.

In addition to the peculiarities common to old Hindi MSS., and the incorrect forms of spelling usually found in Braj-bhasha poetry, the following peculiarities are noticeable:—

1. The frequent use of च for च, and of च occasionally for इ or एः as यहि यानंद = यति
यानंद; यच्च = यत्तर; येते = इति; येक = एक.

2. The use of रौ as a conjunct for चः as चचीत = चमृत; सुक्रीत = सुकृत.

3. The final termination चा in place of the mute च, as in हनुमाना ग्याना.

4. The form च hm for चः mh, as तुमारा for तुम्हारा. So also तुम is written as तुच. Hence also we find चत्र for महत.

5. The frequent use of the *visarga*, apparently merely by way of embellishment.

76.

Add. 26,536.—Foll. 118; 7½ in. by 5¾; 13 lines, 4½ in. long; written in large characters, with ruled margins; dated Samvat 1798 and 1799 (A.D. 1741 and 1742).

[WILLIAM ERSKINE.]

Two Hindu religious poems, in Braj-bhasha.

I. Foll. 1—46. भर्मसमाधि Dharmasamādhi, by Kṛishṇa Kavi.

A poem in 4 chapters (*hulāsa*) containing a discussion between a Rājā and Bhīma Saini (? Sena), a religious ascetic (चत्रीत), on the practice of a virtuous life, and the religious obligations of a king towards his subjects.

The MS. is defective. It begins with the 9th *śloka* of the first chapter, as follows:—

वरनत भर्मसमाधि कौ तनमन भरि सव भानु ।
यह प्रताप गुर कौ भयी किञ्च सुक्रिति कौ ग्यानु ॥ १ ॥

The poem appears to have been composed about the middle of the 18th century. The author is probably the poet Kṛishṇa of Jaipur noticed in Dr. Grierson's "Vern. Lit.," p. 88.

This copy was made at Orchha (a town in the Native State of Bundelkhand), by Pradhāna Śyāma Pāṇḍe for Lālā Tulārāma, on Thursday, the 8th day of Śrāvaṇa-badi, Samvat 1798.

Colophon: इति * खंसाधं संपूर्णे लगापदे ॥ पठनार्थे श्रीलालामुलाराम ॥ लिपते प्रधान स्थामनु ॥ . . . प्रधन साधन चदि ॥ गुरी संवत् १७९६ तुकामु दुभस्याने नगरे श्रीहन्दे ॥

II. Foll. 48—113. भ्रमरगीता. Selections from the Bhramaragītā of Sūradāsa.

Heading: चतु भ्रमरगीता लिपते रामु चनाकिरी ॥

Beg. अप्ती तुम सब साथी भोरे ।

चतु के कहे पिलयु जनि नानी छोटि कुटिल ले जोरे ॥
वे चक्र चक्र दिन के † भरे भरे गहि ठोरे ।
वे चनस्याम चंतर चनस्याम काम नहि कोरे ॥

Sūradāsa, the son of Rāmadāsa, and pupil of Vallabhāchārya, was a celebrated poet at the court of the Emperor Akbar. According to Siva Simha‡ he was born in Samvat 1640 (A.D. 1583). A full account of the poet and his writings will be found in Dr. Grierson's "Vern. Lit.," p. 21. See also Garcin de Tassy, "Litt. Hind.," 2nd ed., vol. iii., p. 179.

The Bhramaragītā, or "Song of the Bee," is the name given to the concluding portion of the Sūrasāgara, or Collection of hymns of Sūradāsa.§ These are in various Rāgas or musical modes, and relate chiefly to the life and worship of Kṛishṇa, taken from the Bhāgavatapurāṇa.

The Bhramaragītā narrates the despatch of Uddhava by Kṛishṇa with a message to the milkmaids of Mathura, and their ascriptions of praise to Uddhava, whom they address as the Bee (भ्रम) or Honey-maker

(भ्रुवार), the bearer of gracious messages from their Divine lord to his disconsolate worshippers.*

The present MS. contains a selection of 166 hymns taken from different parts of the work. Thus the first hymn is the 60th of the 2nd section of the Bhramaragītā.† The second hymn is the 51st of the 1st section.‡

The work is carelessly written, and contains considerable variations from the printed editions. The copy was made by Pradhāna Śyāma Pāṇḍe on the 8th day of Jyeshṭha-sudi, S. 1799 (A.D. 1742).

Colophon: इति भ्रमरगीता चूरदास कृत संपूर्णं § सुन्दु
संवत् १७९६ चेद सुदि ॥ लिपते प्रधान स्थामनु पाढे &c.

A hymn of praise to Kṛishṇa, entitled Govinda-bhajana, in 13 ślokas, written by the same hand, is appended (foll. 114—117), and on fol. 118 are a few verses by Kabīr in another handwriting.

77.

Or. 2025.—Foll. 31; 8½ in. by 5½; 12 lines, 3½ in. long; written in Shikastah-āmez Persian characters; dated July 1847.

[SIR HENRY M. ELLIOT.]

Two poems in Braj-bhasha by Nanda Dāsa, with interlinear glosses, written in red and yellow ink, partly in Hindi, partly in Persian.

I. Foll. 2—12, रुक्मिनीमान्गलं Rukmini-māngala. A poem on the marriage of Kṛishṇa and Rukmini.

* See chapters 47 and 48 of Eastwick's translation of the Premasāgara, or Hindi translation of the 10th chapter of the Bhāgavatapurāṇa.

† See p. 540 in the Lucknow edition of 1880.

‡ See p. 518 *ibid.*

§ Each alternate syllable, i.e. नि, ति, गी, &c., has been omitted; the writer having evidently intended to supply them in red ink.

* Initial *i* is thus written throughout this MS. Similarly, the initial long vowel is written ई. See the forms दोई जोई सोई on fol. 45b.

† चक्र चक्र कृप तिनके रोते in printed editions.

‡ "Sivasimhasaroja," App., p. 128.

§ Siva Simha states he has personally seen some 60,000 verses composed by Sūradāsa, but this does not represent his complete works. The full number is to be found in the Ashṭachhāp, or Account of eight celebrated poets of Braj.

سری گور چون پرتاپ سدان آند بُدھی اور
کرشن کرپا تین کتهون جتها پاوین سُکھ سُرُز

A few Persian verses are written on the fly-leaf, and some Hindi verses at the end of the poem (fol. 13).

II. Foll. 14—31. रासपंचाभ्याय Rāsa-pañchādhyāya. A poem on the circular dance of Krishṇa and the Gopīs.

بندن کرون کرپاندھان سری سُکھ سُبھ کاری
سُدھ جوت می روپ سدان سندھ ابکاری

Copies of these poems, neatly written in Devanagari characters, and more complete than in the present work, will be found in no. 74, art. vi. and x.

The latter poem differs considerably from the Devanagari copy, and has no division into chapters. It is also headed with the title *Panchādhyāyi*,* though probably the longer title given to it in no. 74 is the correct one.

From the colophons at the end of each poem it appears that they were copied by Saman La'l, the former on the 10th, the latter on the 20th July 1847. The interlinear glosses appear to have been supplied by the same hand after the copies had been made, probably to elucidate the carelessly written text.

78.

Or. 2763.—Foll. 222; $3\frac{1}{4}$ in. by $5\frac{3}{4}$; 7 lines, 4 in. long; written in the Gurumukhi character, with ruled margins, apparently in the 19th century. [REV. A. FISHER.]

A collection of Braj-bhasha treatises on Vedānta philosophy.

I. Foll. 1—31a. विचारमाला Vichāramālā, by Anātha Dāsa. See also no. 108, art. vii.

Heading: अष्ट सूरीहिचारमाला अनाथपुरी
क्रित लिखते ॥

Beg. देशरा ॥

नमे नमे सूरीगमन्तु मतचित आनंदत्रृप ॥
जह जाने जग मुपनहत नामत इमतमडुप ॥ १ ॥

The work is divided into 8 chapters (*visrāma*), and was written at the request of Narottama Puri (see fol. 30b, sl. 40). The date of composition, Samvat 1726 (A.D. 1669), is given in the concluding *śloka*, as follows:—

मद्हर मै हघीम मंहत माधव माम मुड ॥
मैमडि नित कुडीम उडक घरल पूगद करी ॥ ४२ ॥

The *Vichāramālā* is extremely popular, and has been published from several native presses. An edition of the text, accompanied by a prose commentary by Govinda Dāsa, Dādūpanthī, was printed at Bombay, 1876, of which a third edition appeared in 1883. Another edition of the text and commentary, printed in Gurumukhi characters, was published at Lahore, 1891. In his commentary on *śloka* 40 of the last chapter (referred to above) Govinda Dāsa says that the author, Anātha Dāsa, and his friend, Narottama, were travelling together. After a while they separated, Anātha Dāsa going to Kashmir, and Narottama to Baroda in Gujarat. It was during this separation that the author composed and sent his friend this "garland of thoughts."

An English translation of the text and commentary, made by Lāla Śrīrāma, was published at Calcutta, 1886, as a volume of "Dhole's Vedanta Series."

Anātha Dāsa is also the author of *Sarvāśāra-upadeśa*, containing Vedānta teachings in verse in dialogue form, written in Samvat 1728 (A.D. 1671). It was printed in Bombay, 1871.

II. Foll. 31a—105b. ज्ञानबोधिनी Jñāna-bodhini. A poem in 445 verses, containing

* So also in Garcin de Tassy's "Litt. Hind.," 2nd ed., vol. ii., p. 445; and in Grierson's "Vern. Lit.," p. 26.

an abstract of the *Vedāntasāra*,* translated from the Sanskrit by Dayāl Anemī. In the colophon, as also in another copy (no. 108, art. IV.), it is called *Ajñānabodhī*.

Heading: अग्नि गिर्भान्वेष्यनी भाषा दिभाल
अनेमी क्रिड लिखन्ते ॥

Beg. चृष्टिपटी ॥

घृणम अर्नेत्रुप ते एषीनी ॥
मत चित्ति आर्नेद डाके करीनी ॥
मरघ बुपश्चित्ति माही भास ॥
नमे विदांति विद्य मुप्रकास ॥ १ ॥

ऐहरा ॥

जिहि आडम अगिभान करि भासते है जग आंन ॥
जिह जाने नहीं पाएरीमि पूलहै पद निरधान ॥ १ ॥

In the colophon (fol. 105b) the author is called Dayāl Anemānanda Sarasvatī, and is described as being of the school of Śaṅkara Āchārya, and a pupil of Brahmānanda Sarasvatī, whilst in the colophon to the following tract in this volume (fol. 172a) he is said to be the pupil of Pūrṇabodhānanda Sarasvatī.

Colophon: एष मूर्मित्ति परमर्हम परिष्वाज्जका-
चारन् [मूर्मित्ति]महंकर उपासक घृणमार्नेद मरमडी
उम पूजपाद मिथ द्विभाल अनेमार्नेद मरमडी
मिथेप विदांति क्रिभा अगिभान्वेष्यनी भाषा विरचते
अपभाडमधिप उपदेशधिपि समाप्ते

III. Foll. 106a—172a. अष्टावक्रा *Aṣṭāvakra*. A metrical version of the Sanskrit *Aṣṭāvakra-saṃhitā*, by Dayāl Anemī. See also no. 108, art. VI.

Heading: अष्ट कहक्रिड दिभाल अनेमी अस्ता-
द्वाकु भाषा घरन्ते ॥

Beg. छपी ॥

अति अमिति अर्नेदर्देद परमार्नेद परम अष्टिड ॥
मुमहेद मुप्रकास मुर्तिर मुडै मिथि युड ॥

The work is divided into 21 chapters (*prakarana*) as in the original, but the translation extends over a greater number of stanzas in each chapter.

A metrical translation of the *Aṣṭāvakra-saṃhitā*, in modern Hindi, by Śrīdhara, with a commentary by Chatura Dāsa, was published in Bombay, 1864.

Colophon: एषिडि मूर्मित्ति परमर्हम परिष्वाज्जका-
चारन् उपासक मूर्मित्ति पूर्नवेष्यनीद मुरमडी उम पादपूज
मिथ मूर्मित्ति दिभाल अनेमार्नेद अस्ताद्वाकु भाषा
अठडह विरचिडि मिथजाकुमारिदिखटकि नाम ऐक-
विंमित्तिडि पूकरल ॥

IV. Foll. 172b—205a. हस्तामल-प्रश्नोत्तर *Hastāmala-praśnottara*, by Dayāl Anemī.

Beg. दैः ॥

नामवृप मित्तिकल मडैकरै करै पूलाम ॥
मेरी मुश्कै धंप नामैर आडमराम ॥ १ ॥

The poem, consisting of 205 verses, is in the form of a dialogue between Bhagavan, "the Supreme Being," and the sage *Hastāmala*. It is said in the colophon to be a translation from the Sanskrit, but is possibly merely suggested by the *Hastāmala-stotra*, a poem of 12 stanzas.

The date of composition, the 13th day of *Kārtika-sudi*, Samvat 1736 expired (A.D. 1679), as well as an enumeration of the verses in the poem (101 *dohās*, 103 *chaupāis*, and 1 *bhujanga-chhand*), is given at the end of the work. The date is thus expressed:—

मंघड मद्दामै हरम घीडे जघ हडीम *
कारडक मुकल छेदमी हार हरनरजनीम ॥

V. Foll. 205a—222. अपरोक्षानुभव *Aparok्षānubhava*. *Vedānta* doctrines, translated from the *Aparok्षānubhūti* of Śaṅkara Āchārya.

* Aufrecht, Cat. Catt., p. 210a. The work has been translated into English by Major G. A. Jacob, London, 1881.

* हेहीम i.e. 1726, in another copy of this work, no. 108, art. III.

Beg. ਅਪੋਖਭਨਡਉ ॥ ... ਹੈਜਹੈ ਸੰਕਰਾਚਾਰਜ
ਮੁਕਤਿ ਹੈਣੈ ਕੈ ਅਰਥ ਪ੍ਰਤੰਡ ਗਜਾਨ ਕਹਿਤਾ ਹੈ ॥ ੧ ॥
ਤਾਤੇ ਸੰਤ ਜਨੋ ਬਾਰੰਬਾਰ ਇਸਕਾ ਥੀਚਾਰ ਕਰਨਾ ॥ ੨ ॥
ਅਪਲੇ ਬਰਲ ਅਰੁ ਆਸੂਮ ਕਾ ਜੋ ਹੈ ਧਰਮ ਸੋਈ ਕਹੀਐ
ਭਪੁ ॥ ੩ ॥ ਤਿਸ ਤਪਸਾਥ ਜਥ ਸ੍ਰੀਪ੍ਰਮੇਸ਼ਰਜੀ ਦਿਆਲ
ਹੋਵੇ ਤਥ ਪੁਖੇ ਕੋ ਚਾਰ ਸਾਪਨ ਪਾਪਤ ਹੋਤ ਹੈ ਤੇ
ਸਾਪਨ ਚਾਰ ਕੌਲ ਹੈ ਸੈ ਸੁਲ ॥ ਵੈਗਗ ਬਥੇਕ ਸਮ
ਦਮ ॥ ੪ ॥

The work is anonymous, and has no date or colophon.

79.

Or. 2755.—Foll. 319; 8½ in. by 7; 15 lines, 4½ in. long; written in large Gurumukhi characters, with ruled and coloured margins, in the 19th century. [Rev. A. FISHER.]

A collection of Vedānta treatises in Braj-bhasha verse.

I. Foll. 1—18. Two chapters of Gulāb Singh's translation of the Adhyātma-Rāmāyaṇa (no. 66), viz. the 2nd chapter of Bāla-kāṇḍa, called Rāmahrīdaya, and the 5th chapter of Uttara-kāṇḍa, called Rāmagītā.

II. Foll. 19—41a. ਸਾਰੂਕਤਾਵਲੀ Sāruktāvali. An ethical poem in 15 chapters by Haridayāl.

Heading: ਅਥ ਸ੍ਰੀਸਾਰੂਕਤਾਵਲੀ ਭਾਖਾ ਲਿਖਯਤੇ ॥

Beg. ਦੇਹਰਾ ॥

ਸ੍ਰੀਪਤਿ ਪ੍ਰਸਥ ਨਮਾਮਿ ਮਮ ਜੋਗੀਰਿਦਿਯ ਨਿਵਾਸ ॥
ਭੋਗੀਨ ਰਿਦੇਯ ਉਦਾਸ ਜੋ ਵੈ ਮਮ ਸੁਮਤਿ ਪ੍ਰਕਾਸ ॥ ੧ ॥

The name of the author, and the date of composition, Tuesday, the 6th of Śrāvāṇabādi, Samvat 1880 (A.D. 1823), are stated in the last verse of the poem. The date is thus expressed:—

ਨਭ ਨਾਗ ਸਿਪੀ ਸਸ ਸੰਮਤ ਸਾਂਵਨ ਮੰਗਲ ਤਿੰਥ
ਛਠੀ ਪਥ ਸਾਂਮ ॥

The work has been lithographed at Lahore, A.D. 1876 and 1879, in Gurumukhi characters, and at Bombay, 1881, in Devanagari characters.

III. Foll. 41a—59b. ਭਾਵਰਸਾਨ੍ਤ Bhāvara-sāmrīta. A poem in 181 verses of different metres, by Gulāb Singh, son of Gaurī Rāe. See no. 66.

Heading: ਅਥ ਭਾਵਰਸਾਨ੍ਤ ਬ੍ਰਾਹਮਿਕ[sic] ਗ੍ਰੰਥ ਲਿਖਯਤੇ ॥

Beg. ਸਵੈਯਾ ॥

ਮੇਤ ਕਰੇ ਜਿਨ ਸਾਗਰਮੈ ਸਭਿ ਦੇਵਨਕੇ ਦੁਖ ਦੂਰ
ਮਿਟਾਏ ॥
ਰਾਂਵਲਿਕੇ ਦਸ ਸੀਜ ਕਟੇ ਸੁ ਵਿਭੀਖਲ ਕੇ ਸਿਰ ਛੋਂਝ
ਛਿਗਾਏ ॥

The date of composition, Samvat 1834 (A.D. 1777), is expressed in the last verse.

Colophon: ਇਤਿ ਸ੍ਰੀਮਤ ਮਾਨਸੀਧ ਚਰਲ ਸਿਖਡ
ਗੁਲਾਬ ਸਿੰਧੇਨ ਗੈਰੀ ਰਾਏ ਆਤਮਜੇਨ ਵਿਰਚਤੰ ਭਾਵਰ-
ਸਾਮ੍ਰਿਤ ਸਮਾਪਤੰ ॥

Editions of this work have been published in Lahore, 1878, and Bombay, 1885.

IV. Foll. 59b—60. ਭਾਰਤੀ Āratī. A hymn in praise of Rāma and Kṛishṇa.

Beg.

ਕਵਲਨੇੜ ਕਟਿਪੀਤਾਂਬਰ ਅਪਰ ਮੁਰਲੀ ਗਿਰਿਪਰੰ ॥
ਮੁਕਟ ਭੰਡਲ ਕਰਲ ਭੁਟੀ ਆਸਾਵਰੈ ਰਾਪੇ ਥਰੰ ॥

Colophon: ਇਤਿ ਸ੍ਰੀਗਮਕਸ਼ਸ੍ਤਜੀ ਆਰਡੀ ਸਮਾਪਤੰ ॥

V. Foll. 61—111. ਵੈਰਾਗਯਾ-ਸਾਕਾ Vairāgya-sātaka. An anonymous poem on asceticism, taken from the Sanskrit poem of Bhartrihari.

Heading: ਅਥ ਵੈਰਾਗਯਾ-ਸਾਕਾ ਭਾਖਾ ਲਿਖਯਤੇ ॥

Beg. ਦੇਹਰਾ ॥

ਦੁਰਦਬਦਨ ਦੁਰਜਨਦਲਨ ਮਦਨਕਦਨ ਸਿਵਨੰਦ ॥
ਏਕਰਦਨ ਸੁਖਸਦਨ ਕੇ ਪਾਦਪਦਮ ਪ੍ਰਤਵੰਤ ॥ ੧ ॥

The poem is divided into 13 chapters. The last verse gives the date of composition, Samvat 1881 (A.D. 1824). The work has been lithographed at Lahore, 1878.

VI. Foll. 112—180. ਅਵਗਤ-ਉਤਸਾਲ Avagata-ullāsa. A poem on Vedānta teachings, by Dayāl Anemī. See no. 78, art. II.

Heading: ਅਥੁ ਅਵਗਤ ਉਤਸਾਲ ਗ੍ਰੰਥ ਦਿਆਲ
ਅਨੇਮਾਨੰਦ ਕ੍ਰਿਤ ਲਿਖਯਤੇ ॥

Beg. देहरा ॥

आउमके पूलामु करि आउम करौ पूकाम ॥
जाकै नामु पूमिप है अघगड कै उलाम ॥ १ ॥

The work is divided into 10 chapters (*prayoga*). The date of completion, Sunday, the 11th of *Māgha-sudi*, *Samvat* 1732 expired (A.D. 1675), is expressed in verse 98 of the last chapter :—

मंघडि मद्वा मै घरम घीउ है घडीम ॥
माय मुदी ईकादमी रहिदिन दिनकै ईम ॥

VII. Foll. 181—217. आत्मचिन्तामणि *Ātmachintāmani*. A philosophical poem on the nature of the soul, in 413 verses, by *Sūtagrakāśa*, pupil of *Rāmaprakāśa*.

Heading : अष्ट आउमचिंतामणि ग्रन्थ लिखित ॥

Beg. देहरा ॥

मंगलमूरडि रामकी मंगल जाकै नाम ॥
मरह क्रिया मंगलमणी मंगल है गुलग्राम ॥ १ ॥

The date of the completion of the work, *Phālguna-badi*, *Samvat* 1898 (A.D. 1841), is expressed in verse 412, as follows :—

घमु मन्दूर घमु चंदमुत मंदूर कै करि दीन ॥
दालगुल क्रिमन मुविमठ ममि दिन मे पूरल कीन ॥

The last verse is a repetition of the first verse.

Colophon : इति सूर्यमर्हम उदामीन सूर्य-
मद्वामपूर्वा उगद्वृत पूज्यपाद मिमज मुतेपूर्वा
हिरचित आउमचिंतामणि ग्रन्थ ममापत ॥

VIII. Foll. 218—319. प्रबोधचंद्रोदय *Prabodhachandrodaya*, translated from the Sanskrit of *Krishna Miśra* by *Gulāb Singh*.

Beg. देहरा ॥

गुरुरी पूज गलैम पद धंडे घारंघार ॥
कारज कीजे मिप मम देह मुष्पप उच्चार ॥ १ ॥

The *Prabodhachandrodaya* *nāṭaka* was originally written in Sanskrit by *Krishna Miśra*, in the middle of the 11th century, for *Kirtivarman*, king of *Kalanjara*.* It con-

tains an exposition of *Vedānta* doctrine presented in the form of an allegorical drama in 6 Acts. This work is extremely popular, and has been translated into all the Hindu vernaculars. An English translation by J. Taylor was published in London, 1812.

The present work is a metrical translation, and was completed on Friday, the 10th of *Śrāvāna-badi*, *Samvat* 1846 (A.D. 1789). The date is given in the last verse of the poem, as follows :—

रमु देव घे हम चंद मंदूर लैक भीडर जान ॥
नड माम द्विगु पुनि वामरे दममी हदी परिचान ॥

Colophon to the last Act : इति सूर्यम भान
मिष्य चरल मिष्य गुलाम मिष्य ने गैरी राटे आउ-
मणीन हिरचित पूर्वपर्चद्व नाटके तीहनमुक्तिपूर्वित
कै नाम खमटेपिभाटि ॥

The volume has an original numbering १-३१, but it should be १-११, the last ten leaves being wrongly numbered.

80.

Or. 2756.—Foll. 213 ; 6½ in. by 7½ ; 16 lines, 6 in. long ; written in *Gurumukhi* characters, apparently in the 19th century.

[REV. A. FISHER.]

A collection of Hindu religious and philosophical treatises in *Braj-bhasha*.

I. Foll. 1—12. वैराग्यशतक *Vairāgya-śataka*, or A hundred stanzas on asceticism. Translated by *Malük Singh*, son of *Bīr Hari Singh* (see v. 121), from the Sanskrit of *Bhartrihari* (who died A.D. 651-652).*

Heading : अष्ट दृष्टीरागमत[क] भामा क्रित
कर्दि मलुक मिष्य लिखित ॥

Beg. छपे ॥

देमकाल कालादिकानिकरि जै अहद्विनी ॥
अरु अनंत चैत्तन मुरड है अमर अमनी ॥
अनडवरी पूमालु मदा करि मांडवूपडन ॥
मुते मिप पूर्वा उमरे जडपी अमुनं जन ॥

* See *Sylvain Lévi's "Le Théâtre indien,"* p. 229.

* E-Tsing's "Buddhist Religion," pp. lvii, 178, 179.

The translation, in 123 verses, was made in Samvat 1833 (A.D. 1777). See v. 120.

Colophon: ਇਤ ਸ੍ਰੀ ਵਿਈਰਾਗਸਤੁ ਭਰਥੀ ਕਾ
ਭਾਧਾ ਕ੍ਰਿਤ ਕਹਿ ਮਲੁਕ ਮਿਥ

II. Foll. 13—114. ਮੋਖਪੰਥ-ਪ੍ਰਕਾਸ਼ Moksha-pantha-prakāśa, or The guide to the attainment of final beatitude. A Vedānta poem in 5 chapters (*nivāsa*) by Gulāb Singh, son of Gaurī Rā'e. See no. 66.

Heading: ਅਥ ਮੋਖਪੰਥ ਗੁਲਾਬ ਮਿਥ ਕ੍ਰਿਤ ਲਿਖਤੇ ॥

Beg. ਸਵੈਯਾ ॥

ਯਾ ਜਗੈ ਜਿਨਕੇ ਪਦਪੰਕਜ ਸੇਵਤ ਨੀਤ ਸੁਰੇਸ਼ਵਰ
ਤਾਰੀ ॥

ਏਰ ਸੁਠਾਗਨ ਸੇਵਤ ਹੈ ਅਤੁ ਜਾਹਿ ਭਜੇ ਭਵਸੀ ਸੁਖ-
ਚਾਰੀ ॥

ਤਾਤ ਭਜੇ ਜਗਮਾਤ ਭਜੇ ਪੁਨਿ ਜਾਹਿ ਮਨਾਇ ਜਿਤੇ
ਤ੍ਰਿਪੁਰਾਰੀ ॥

ਸੋ ਗਲ ਨਾਯਕ ਹੋਇ ਪ੍ਰਸੰਨ ਗਰੇ ਪਵਦੰਦਨ ਤੇਟਿ
ਹਮਾਰੀ ॥ ੧ ॥

The date of composition, Monday, the 5th of Māgha-sudi, Samvat 1835 (A.D. 1778), is given at the conclusion of the work (verse 91).

Colophon: ਇਤਿ ਸ੍ਰੀਮਤ ਮਾਨ ਮਿਥਹ ਚਰਲ
ਸਿਖਡ ਗੁਲਾਬ ਮਿਥੈਨ ਗੈਰੀ ਰਾਇ ਆਤਮਜੇਨ ਵਿਰਚਤੇ
ਮੋਖਪੰਥਪ੍ਰਕਾਸੇ ਵਿਦਿਹਮੁਕਤਿ ਨਿਰਲਯੇ ਨਾਮ ਪੰਚਮੋ-
ਨਿਵਾਸ ॥

III. Foll. 115—128. ਭਾਵਰਸਾਮ੍ਰਿਤ Bhāvarasā-mṛita, by Gulāb Singh. Another copy of no. 79, art. III.

IV. Foll. 129—143. ਅਧਿਆਤਮਪ੍ਰਕਾਸ਼ Adhyātma-prakāśa. Vedānta teachings in verse, in the form of a dialogue between a Guru and his disciple, by Śukadeva.

Heading: ਅਥ ਅਫਾਤਮਪਰਗਾਸ ਲਿਖਤੇ ॥

Beg. ਸਵੈਯਾ ॥

ਸਾਵਹ ਜੰਗਮ ਜੀਵ ਜਿਤੇ ਜਾਗ ਭਾਂਤਿਭਾਂਤ ਨਿਧੇਪ
ਪਰੇ ਹੋ ॥

ਤਾ ਮਹਿ ਸੰਤਜ ਚਿਦਾਨੰਦ ਏਕ ਸੁਆਤਮ ਨਿੰਤਯ ਪ੍ਰਕਾਸ
ਕਰੇ ਹੋ ॥

ਤਾਂ ਬਿਨ ਜਾਨਤ ਮੰਧੁ ਸੈ ਲਾਗਤ ਜਾਨੇਤੈ ਗੈਪਦੜਲ
ਤਰੇ ਹੋ ॥
ਬੰਦਤਿ ਤਾਂਹਿ ਸਦਾ ਸੁਖਦੇਵਜੁ ਬ੍ਰਾਮ ਸਦਾ ਸਥਹੀਤੇ
ਪਰੇ ਹੋ ॥ ੧ ॥

The poem consists of 230 verses, in different metres, the last of which gives the date of composition, Wednesday, the 11th of Āśvina-sudi, Samvat, 1755 (A.D. 1698):

ਸੰਘਤ ਸਤੁ ਮੈ ਬਰਖ ਪਚਵਨ ਅਨਿਵਨ ਮਾਨ ॥
ਏਕਾਦਸਿ ਬੁਧੀ ਗ੍ਰੰਥ ਭਵ ਸੁਕਲ ਪਖ ਸੁਭ ਜਾਨਿ ॥ ੨੩੦ ॥

Colophon: ਇਤ ਸ੍ਰੀ ਸੁਖਦੇਵਕ੍ਰਿਤ ਅਫਾਤਮਪ੍ਰਕਾਸ
ਸਮਾਪਤੰ ਸੁਭਮਸਤੁ ॥

V. Foll. 144—185a. ਅਮਰਿਤਾਰਾ Amritadhārā. A Vedānta treatise in verse, in 14 chapters (*prabhāva*), by Bhagavān Dāsa Niranjanī.

Beg. ਦੇਹਰਾ ॥

ਮੰਗਲਰੂਪ ਸਰੂਪ ਮਮ ਨਿਜਾਨੰਦ ਪਦ ਜਾਸ ॥
ਲਝੋ ਮੰਗਲਾਚਰਲ ਯਹ ਸੈਰੰ ਹੰਸਪ੍ਰਕਾਸ ॥ ੧ ॥

The author states (chap. 14, v. 49 and 50) that he completed the work at Khetrabās (?) on the 3rd of Kārtika, Samvat 1728 (A.D. 1671).

Colophon: ਇਤਿ ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਪਾਰਾ ਗ੍ਰੰਥ ਸਕਲ
ਬਿਧੇਕਪ੍ਰਕਾਸਕ ਬਿਧੇਕਦੀਪ ਗਯਾਨੀਕੈ ਸਰੂਪ ਬਰਨਨੋ
ਨਾਮ ਭਗਵਾਨ ਦਾਸ ਨਿਰੰਜਨੀ ਕਥਤੇ ਚੜੁਰਦਸੈ
ਪ੍ਰਭਾਵ ॥

VI. Foll. 185b—211. ਜਨਸਨੁਦ੍ਰ Jñānasa-mudra. An exposition of Vedānta philosophy in verse, by Sundara Dāsa of Mewar, disciple of Dādū, the founder of the Dādūpanthī sect.

Beg. ਫੈਫੈਫੈਫੈ ॥

ਪ੍ਰਿਥਮ ਬੰਦਿ ਪਾਰਥੁਹਮ ਪਰਮ ਆਨੰਦ ਸ਼ਵ੍ਰੂਪੰ ॥
ਦੂਤੀਯ ਬੰਦਿ ਗੁਰਦੇਵ ਦੀਯੋ ਜਿਹ ਗਯਾਨ ਅਨੂਪੰ ॥

The work is in 5 chapters (*ullāsa*), in the form of a dialogue between a Guru and his disciple, and was completed on Thursday, the 11th of Bhādra-sudi, Samvat 1710 (A.D. 1653).

A printed edition of this work was published, with the author's Sundaravilāsa and

other poems, at Bombay, 1885, and also in Tukārām Tātyā's edition of the poet's works, Bombay, 1890.

Fol. 212 contains a Sanskrit poem in ten verses by Śaṅkara Āchārya, entitled Siddhāntavindu. There is also a fragment of a Sanskrit poem on fol. 213b.

The MS. bears no date of transcription, or name of copyist. Numerous corrections have been made throughout by another hand.

81.

Or. 2758.—Foll. 164; 5½ in. by 4; 12 to 14 lines, 2½ in. long; written apparently in the 19th century. [REV. A. FISHER.]

A collection of religious poems, in Gurumukhi characters.

I. Foll. 1—23 (१-२३). The Jāpjī of Guru Govind Singh, in 208 verses. See no. 15, art. I.

II. Foll. 24—89 (२४-८९). The Akāl-ustut of Guru Govind Singh. See no. 15, art. II.

III. Foll. 90—120 (९०-१२०). The Avagata ullāsa* of Dayāl Anemī (*prayogas* i., vii., and part of viii. only). See no. 79, art. VI.

IV. Foll. 121—160 (१-१६०). Extracts from a poem on Vedānta philosophy, followed by a collection of hymns by the Ninth Guru Tegh Bahādur.

The poem has no invocation, title, or colophon. There are 4 chapters, entitled Brahma nishkalāṅka ko aṅga, Gyānī ko aṅga, Niḥsamśaja ko aṅga, and Ātma anubhava ko aṅga.

Beg. ਬ੍ਰਾਹਮ ਨਿਹਕਲੰਕ ਕੈ ਅੰਗ ॥

ਮਲਹਿ ਫੰਦ ॥
ਏਕਕੋਊ ਦਾਤਾ ਗਾਇ ਬ੍ਰਾਹਮਲ ਕੈ ਦੇਤ ਦਾਨ
ਏਕ ਕੋਊ ਦਯਾਹੀਨ ਮਾਰਤਿ ਨਿਸੰਕ ਹੈ ॥

V. Foll. 161—164. A list of the ten Gurus and their sons, with the date of the death of each Guru.

* Spelt ਅਵਗਤਿ ਪੁਲਾਮ in this copy.

82.

Or. 2760.—Foll. 203; 6 in. by 4½ and 5½; 8 to 11 lines, 4 and 4½ in. long; nineteenth century. [REV. A. FISHER.]

A collection of Braj-bhasha religious poems, written in Gurumukhi characters.

I. Foll. 1—16 (੨੧੩-੨੨੯). ਸਾਹ ਪ੍ਰਸ਼ਨੋਤਤ੍ਰੀ Sat praśnottarī. A catechism on Hindu philosophy in 5 chapters (*khaṇḍa*). The manuscript begins with the second chapter:

ਅਖਿ ਪ੍ਰਸਨੰ ॥ ਆਇ ਆਕ੍ਰਿਤ ਕੈਲ ॥ ੧ ॥ ਮਾਣ
ਕੈਲ ॥ ੨ ॥ ਅਵਿਦਿਆ ਕੈਲ ॥ ੩ ॥ ਧੰਧ ਕੈਲ ॥ ੪ ॥
ਵਿਦਿਆ ਕੈਲ ॥ ੫ ॥ ਮੁਕਤਿ ਕੈਲ ॥ ੬ ॥ ਜਾਗ੍ਰਤ ਕੈਲ ॥
ਸੁਪਤ ਕੈਲ ॥ ਸਥੋਪਤਿ ਕੈਲ ॥ ਮੁਠਾ ਕੈਲ ॥ ੧੦ ॥

II. Foll. 17—20 (੨੨੧-੨੨੪). Verses by Niṁānā Dāsa in praise of Rāma and Kṛishṇa.

III. Foll. 21—72a (੨੩੩-੨੪੪). ਅਸ਼ਟਾਵਕ੍ਰਾ Ashṭāvakra. A poem in 198 verses on Vedānta teachings, by Sohan, apparently based on the Sanskrit Ashtāvakra-samhitā.

Heading: ਅਖਿ ਆਸਟਾਵਕ੍ਰਾ ਸੱਹਿਨ ਕ੍ਰਿਤ ਲਿਖਤੇ ॥

Beg. ਚੈਪਈ ॥

ਨਸੇ ਆਤਮਾ ਸੱਹਿਜਸਨੇਹੀ ॥
ਪ੍ਰਮਾਨੰਦ ਪ੍ਰਗਟ ਪਤਿ ਦੇਹੀ ॥
ਆਪੇ ਏਕ ਅਨੇਕ ਵਿਖ ਰਾਇਉ ॥
ਠਉਰਿ ਠਉਰਿ ਲੇ ਮਨਿ ਬਿਰਸਾਇਉ ॥

IV. Foll. 72b—94 (੨੪੪-੩੦੬, with two blank leaves ੩੦੭ and ੩੦੮). ਯੋਗਵਾਸਿਖਸਾਰ Yogavāsishthasāra.* A compendium of the Yogavāsishtha in 10 chapters (*prakarana*), translated from the Sanskrit by Kavindrāchārya.

Heading: ਅਖਿ ਵਾਸਿਖਸਾਰਿ ਭਾਖਾ ਲਿਖਤੇ ॥

Beg. ਟੈਹਰਾ ॥

ਪੈ ਅਨੰਤ ਵਿਆਪਕ ਸਕਲਿ ਚਿਤ ਮੈ ਸੀਮਰੋਪਾਮ ॥
ਅਨਭਵਤੇ ਠਹਿ ਗਤਿ ਜੋ ਭਾਂਕੇ ਕਰੋ ਪੁਲਾਮ ॥

Colophon to last chapter: ਇਤੁ ਸ੍ਰੀ ਸੁਖ
ਵਿਦਿਆ ਨਿਪਾਨ ਕਵਿਦਾਚਾਰਜਿ ਵਿਹਰਤੇ ਭਾਖ
ਜੋਗਵਾਸਿਖਸਾਰੇ ਬ੍ਰਾਹਮ ਤਡਨਵੁਪਲ ਨਾਮ ਵਸਮ ਪ੍ਰਕਲ
ਸਮਾਪਤੰ ॥

* Aufrecht, "Cat. Catt.," p. 479a.

V. Foll. 95—111 (३०२—३२५, and blank leaf ३२६). The sixth chapter of Dayāl Anemī's *Avagata-ullāsa*. (See no. 79, art. vi.) The chapter is headed जीवनमुकडासा.

VII. Foll. 112—138 (३२७—३५८). अस्वमेष Asva-medha. A poem on the horse-sacrifice performed by the Pāṇḍavas, by Tahkan.

Heading: अस्व अस्मेष भाषा लिखते ॥ विड रहिकर्ति की ॥

Beg. चैपटी ॥

पूष्मे पूलहै गिरजानंदन ॥
मैकरिडनिगनि विधनिनकंदनि ॥
लंबेदरि दृधिहरि मुखदाइका ॥
ऐकरडन* गजिघदनि विनाइका ॥

The copy of this poem has also a separate numbering of leaves. It is defective. Leaves ३२१ and ३२२ are missing, and the manuscript breaks off abruptly in verse 54 of the second chapter. The last leaf (fol. 138) contains a medical prescription.

VII. Foll. 139—203 (४०९—४७१). Another copy of Chāndī-charitra. See no. 15, art. iv.

The first six poems originally formed a second volume to MS. no. 16, together with Guru Govind Singh's translation of the *Bhagavadgītā*, which is missing.† The last poem is written on smaller sized paper, and appears to have belonged to some other collection.

C. TALES AND SONGS.

83.

Add. 16,880.—Foll. 239; 9 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$; 10 lines, 3 $\frac{1}{4}$ in. long; neatly written in Arabic characters, with ruled and gilt borders, and 34 miniatures, apparently about the close of the 18th century. [WILLIAM YULE.]

* Clearly the scribe's mistake for ईकरडन, the "single-tusked" god Gāṇeśa.

† Cf. the table of contents given at the beginning of MS. no. 16.

The romance of Ratan Sen, Rājā of Chitor, and Padmāvatī, princess of Ceylon, written in an archaic form of Hindi verse, with a large admixture of Persian and Arabic words, by a poet whose poetical name is Hans.

The work begins :—

بسم الله هنس يه بيم نيم

بسم الله نيم نويا نو نام

حمد الله سب سرى تمام

بسم الله الرحمن الرحيم كه كهون بيم نيم اب

حمد الله دهن رب العالمين نود نه نام هين شرين سب

هو الله رب قدوس السلام مومن مهيمن جان

عزيز جبار المتکبر على عظيم هي ظاهر مان

The author appears to have been originally a Hindu, who afterwards became a member of the Nirmala order of Chishti devotees. He makes no mention of his real name, and writes under the *takhallus* Hans, or Hans Shāh.

The poem begins with an enumeration of the ninety-nine names of God. Then follows a long prologue containing ascriptions of praise to Muhammad, 'Alī, Fātimah, various Muhammadan saints, and the poet's patron monarch Ibrāhīm Shāh of Bijapur.* He then proceeds to state (fol. 38b) that in the year A.H. 999 (A.D. 1592) he was requested by his friends to write some work by which his name might be handed down to posterity. He accordingly composed this "Ratan-kahān," as he calls it in verse 52 (fol. 48b). The plot of this romance was probably borrowed from the well-known Padmāvat of Malik Muhammad Jāyasi, which was written in A.H. 927 (A.D. 1520).†

The miniatures, 34 in number, are neatly executed. There appear to have been originally 37, but nos. 21, 24 and 25 are wanting. The hero, prince Ratan Sen, is always represented with a female face appearing in his bosom, intended, no doubt, to indicate the

* Ibrāhīm Shāh II., who reigned A.D. 1579—1626.

† Fully described in Grierson's "Vern. Lit.," p. 15.

warmth of his affection towards the princess Padmāvati, whose reputed beauty was indelibly impressed on his heart.

The poem contains 1199 *dohās* and 199 *chaupais*, as stated in the following verse (fol. 238a):—

بَتِيْ بَسْتِكْ مِينْ سَهْرِتِكْ دَوْهْ نُو سَوْ نُوْيَا نُو
بَلْكْ كَمْ دَوْ سَوْ چَوْبَانِيْ بَهْيِ هَيْ سَارِيْنْ نَيَارِيْنْ
بُوْجَهُوْ جَابْ (?)

The copyist has not supplied a colophon to the MS.

84.

Add. 24,045.—Foll. 256; 10½ in. by 7½; 8 lines, 5½ in. long; written in Persian Nestalik characters, apparently at the commencement of the 19th century.

[H. H. WILSON.]

A Collection of Hindi Songs.

The MS. is imperfect, both at the beginning and also at the end. The songs are of a miscellaneous character, consisting for the most part of ballads or love-songs, written in a modern form of Hindi, and interspersed with songs in Persian, and also in Panjabi.

The first song in this MS. is written in the Meghamallār Rāga, and begins:—

چَدْهُورِیْ آجْ بُونْ بُونْ تُرْنَتْ مِیْگَهْ مَلَهَارِیْ
بُونْ بِیاْهَنْ آیوْ چَدْهُورِیْ آجْ بُونْ
بُونَدَنْ کُو سَرْ سِیْهَرَا بِرَاجَهْ گَرْجَنْ نُوبَتْ باَهَےْ بِیْجَاتَا هَیِنْ
چُهَتْ هَوَائِیْ بُونْ بُونْ کَےْ بُسْتِرْ بُهَرِيْنْ بَدَرَا بِرَاتِیْ هُو دَهَايِوْ

85.

Add. 26,535.—Foll. 104; 7½ in. by 4½; 13 lines, 3½ in. long; apparently written in the 19th century. [WILLIAM ERSKINE.]

A collection of songs, written in Kaithi characters. The work has no title or colophon. The songs are in various musical modes, and are not numbered.

86.

Add. 26,450D.—Foll. 72—76 (with original foliation from 33 to 37); 10 in. by 4½; 18 lines, 8½ in. long; neatly written Nagari of the 17th century. [WILLIAM ERSKINE.]

A fragment of an unidentified poem in Braj-bhasha, recounting the exploits of a certain Rājā Champak Sen. The numeration of the verses shows a division into chapters, but there are no colophons or numbers to them, nor does the title of the work occur on the margin of the manuscript.

87.

Add. 26,451.—Chiefly single leaves; about 8½ in. by 3 in.; in various handwritings.

[WILLIAM ERSKINE.]

Fol. 77. Fragment of a tale in verse on the adventures of a merchant, verses 68 to 97 (native foliation 9). The handwriting is that of a Jain scribe, apparently of the commencement of the 19th century.

88.

Add. 26,537.—Foll. 33; 6½ in. by 4¾; 9 lines, 3½ in. long; Nagari of the 18th century.

[WILLIAM ERSKINE.]

Fragment of a collection of tales in verse, with native foliation 80—92.

The MS. is imperfect both at the beginning and end. The tales, written in Braj-bhasha, probably in the 18th century, are in imitation of the Sanskrit Sukasaptati, or Seventy tales of a parrot. The heroine, to whom the stories are related, is here called Padminī,* and the tales, though similar in subject, are different from those in the Sukasaptati. They are not numbered, but are prefaced by the heading سُکا سَبْتَاتِی ॥ سَبْتَاتِی ॥

* Prabhāvati in the Sanskrit tales.

The first page of this MS. (fol. 20) begins with the concluding lines of one of the tales, and proceeds with the story of a merchant, named Saphā Sāhu, and his three wives, beginning:—

نگریں اے کوئی تاہ رہے ॥
ناڈ سکا شاہ کوئی نہ رہے ॥

89.

Or. 1943.—Foll. 30; 8½ in. by 5; 10 lines, 3 in. long; written in Persian Nestalik characters, in the 19th century.

[SIR HENRY M. ELLIOT.]

قصہ پورن بھگت

Kiṣṣah i Pūran Bhagat.

The story of Pūran Bhagat, a devout worshipper of the saint Gorakhnāth; a Panjabī poem by Kādir Yār.

Beg.

الف او سخنی سیالکوٹ اندر پورن پت مسلوان نے
جائیا
جدون جمیان راجی نون خبر ہوئی سد پنڈتان بید
پڑھائیا

The story goes that Pūran Bhagat was the son of Salwān, Rājā of Sialkot, his mother's name being Achhrān. His step-mother, Nūnān, became enamoured of him. He, however, refused to gratify her desires, whereupon she represented to her husband that his son, prince Pūran, had acted dishonourably towards her. The king thereupon had him cast into a cauldron of boiling oil, from which, by the power of his patron saint, he came forth scathless. Not content with this proof of his innocence, and urged on by the machinations of his wife Nūnān, the king ordered his execution. The executioner, cutting off his hands and feet, cast the body into a well, from which, after twelve years, he was restored again to life

through the intervention of the saint Gorakhnāth.

The legend is very popular throughout the Panjab, and has been frequently published in the Persian, Gurumukhi, and Devanagari characters. The work consists of five distinct Siharī poems, the verses of each poem beginning with a letter of the Persian alphabet in regular sequence. In the printed editions two introductory stanzas have been added, those in the Persian character containing ascriptions of praise to God, and those in the Devanagari and Gurumukhi characters to the Hindu god Ganeśa.

Another version of the legend, also ascribed to Kādir Yār, will be found in Colonel Temple's "Legends of the Panjab," vol. ii., p. 375. The text is printed in Roman characters, and is accompanied by an English translation. In this version the stepmother is called Sundarān.

An Urdu version of the legend, taken from the lips of a bard, was published by Lāla Devarāj, Jalandhar, 1892.

Sir Henry Elliot has made the following entry on the fly-leaf: "The story of Pūran celebrated in the Punjab. Given by Ruttun Lal D.C. [i.e. Deputy Collector] of Wuzeerabad."

تمت تمام شد قصہ پورن بھگت
تصنیف قادر یار

90.

Or. 1959.—Foll. 1—9; 10½ in. by 6½; about 18 lines, 4½ in. long; written in Persian Nestalik characters; dated A.H. 1262 (A.D. 1846).

[SIR HENRY M. ELLIOT.]

Extracts from a Panjabī metrical version by Lutf 'Alī of the romance of Saif al-mulūk, Prince of Egypt, and Badi' al-jamāl,

Princess of China. See the Hindustani Cat., p. 21b.

The extracts consist of the introductory verses of the prologue, in praise of God, seven pages of text taken from the middle of the poem, and the concluding verses. An index is supplied of the contents of the chapters, written in red ink.

Beg.

اکہ ادا کر بندہ مردم بیکھد حمد صفت سمجھانی
صدق سیقی رکھ صاف صدر کریاد ذکر بیزدانی

The work has been lithographed at Lahore in 1872 and 1882 under the title *قصہ سیف الملک*. On the first page of this manuscript is written the title *لطف علی نامہ*.

VIII. DRAWINGS.

91.

Add. 21,475.—Foll. 8; 18½ in. by 12½. A collection of eight neatly executed miniatures.

[F. S. HODEN.]

The subjects represented are as follows:—

1. Mahārājā Sambhājī, the son of Šivaji (who reigned A.D. 1680—1689).
2. A Marathi minister, without any name.
3. Rādhā and Krishṇa seated, with three female attendants. 4—8. Representations of five different types of heroes and heroines in dramatic composition, over which are pasted slips containing quotations from the *Rasikapriyā* of Keśava Dāsa referring to each.

These last five miniatures appear to have formed part of a large collection illustrative of Keśava Dāsa's rhetorical treatise. (See no. 43.) Each is numbered on the back in Persian characters, and named in Hindi, the numbers being 8, 26, 60, 54, and 37 respectively. The subjects represented are:

Fol. 4. A lover's grief at separation from his beloved.

Fol. 5. A youthful maiden as yet innocent of the passion of love.

Fol. 6. A woman listening to a description of her lover.

Fol. 7. A woman looking at her lover's portrait.

Fol. 8. A woman unable to restrain her indignation at her lover's fickleness.

92.

Add. 26,549.—Foll. 39; 17 in. by 12; a collection of miniatures, representing mythological subjects, with ruled and coloured margins, apparently of the 19th century.

[WILLIAM ERSKINE.]

The drawings, 38 in number, appear to be the work of a South Indian artist. They are crudely coloured and are not of much artistic merit. They represent various Hindu deities and scenes taken from South Indian Hindu mythology. There are also two pictures (plates 4 and 5) of the religious festival of the worship of Vishṇu at the temple of Srirangam in Madras,* one representing the Horse-procession, the other the Chariot-procession.

The first eight drawings have short explanations in English opposite to each.

* A description of this temple will be found in Ferguson's "History of Indian Architecture," p. 347.

93.

Add. 26,550.—Foll. 70; 10 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$. An album of miniatures, most of them having plain coloured borders without any attempt at embellishment; apparently of the 19th century.

[WILLIAM ERSKINE.]

The volume contains the following five distinct collections of miniatures, of which the first three appear to have been the work of an artist different from those of the other two collections.

I. Foll. 1—36. Thirty-six paintings representing the personifications of the 6 Rāgas and 30 Rāginīs under which the system of Hindu musical notation is usually classified, each Rāga, or main division, having 5 Rāginīs, or subordinate airs, which are represented as being the wives of the Rāgas. The various figures are depicted with certain distinguishing modes of dress, ornament, gestures, or pictorial surroundings, which are supposed to convey a general idea of the melodies which they symbolise, but, in many cases, the representations are extremely fanciful.

There is much diversity of opinion as to the precise number, the names, and classification of the Rāgas and Rāginīs. Most authorities enumerate 6 Rāgas, corresponding to the 6 seasons into which the Hindu year is divided, but do not agree as to their names and arrangement. Some reckon 5, others 6 or even more Rāginīs to each Rāga. Some have 6 wives and 8 sons to each Rāga,* whilst others swell out the number of airs by adding to these the wives of the 8 sons.

The system generally adopted is that of Hanumān,† which recognizes 6 Rāgas, each

with 5 Rāginīs, which appears to be the one followed in this collection of drawings, but the Rāginīs assigned to each Rāga do not correspond with the classification of Hanumān, and 5 of them have different names.

The following is the classification here given, the names, when obviously mis-spelt, being corrected to their proper modern Hindi forms. In some cases the names are slightly different from the Sanskrit forms as given by Hanumān.

Fol. 1. Bhairava Rāga. With 5 Rāginīs, viz. Bhairavī, Naṭa, Mālavi, Paṭamañjari, and Lalita.

Fol. 7. Mālakauśa (also called Kauśika) Rāga. With 5 Rāginīs, viz. Gaurī, Kham-bhāvati, Mālaśrī, Rāmakalī, and Guṇakalī.

Fol. 13. Hindola Rāga. With 5 Rāginīs, viz. Vilāval, Torī, Deśākhyā,* Devagandhāri, and Madhumādhavī.

Fol. 19. Dipaka Rāga. With 5 Rāginīs, viz. Dhanāśrī, Vasanta, Kānhṛā, Varāḍī, and Pūrvī.

Fol. 25. Śrī Rāga. With 5 Rāginīs, viz. Pañcham, Āśāvarī, Bāngālī, Kedārā, and Kāmodinī.

Fol. 31. Megha (also called Meghamallār) Rāga. With 5 Rāginīs, viz. Mallārī, Gujjari, Gauramallār, Kakubhā, and Vibhāsā.

The subject of each painting is briefly described in Braj-bhasha verse superscribed on a yellow-grounded scroll. The verses appear to have been written by one Abhirāma.†

II. Foll. 27—43. Seven illustrations of the god Krishṇa. The first represents the frolics of the child-god whilst his mother

* This classification is adopted in the Padaratnāvalī, a Hindi metrical treatise on music by Chhatra Nṛipati, lithographed at Benares, S. 1911, or A.D. 1854.

† See S. M. Tagore's Saṅgītasārasaṅgraha (Calc. 1875), p. 65. A description of each personation of the Rāgas and Rāginīs will be found in his "Hindu Music" (Calc. 1882), pp. 76–89. See also Sir William Jones' "Musical Modes of the Hindus" (vol. iv. of his Works), and C. R. Dey's "Music of Southern India."

* Represented by male figures engaged in gymnastic exercises. This "preposterous representation" is commented on in Tagore's "Hindu Music," p. 83. In the following MS. (no. 94) a female gymnast is introduced in the picture representing this Rāginī (plate 16).

† The words परगठ अभिराम कही occur in nos. 20 and 34.

Yasodā is churning milk.* The six others represent his sports with Rādhā.

III. Foll. 44—50. Seven miscellaneous subjects, viz. 1. A Parsi child and its mother. 2. Two fairies ministering to the wants of a devotee. 3. Majnūn emaciated through love for Lailā. 4. A dancing girl. 5. A tiger springing on a hunting elephant. 6 and 7. Muhammadan grandees.

IV. Foll. 51—58. Three representations of types of heroines in dramatic composition, each being explained by quotations from the Rasikapriyā of Keśava Dāsa (no. 43) superscribed, with transcriptions in Persian characters. These are: 1. a woman anxious at her lover's absence; 2. a woman concealing her love passion; and 3. a woman mortified by detecting a lover's infidelity.

These are followed by two paintings of a king, and a parrot in a cage, with verses taken apparently from a romance; a lady in her pleasure-garden (partly effaced by damp); verses on a lover's grief at separation; and a lady receiving a present of flowers, with a *mahaut* in the foreground stopping a bolting elephant.

V. Foll. 59—70. Twelve pictures emblematic of the twelve months of the Hindu year, with verses by Keśava Dāsa, probably a Bārah-māsā poem by that poet. His name occurs in the representation of Vaiśākha, the 2nd month.

94.

Or. 2821.—Foll. 34; 11 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$. Another collection of representations of Rāgas and Rāginīs, with red-coloured borders, on a larger scale, and more carefully finished than in the preceding MS.

[MRS. L. COSHAM.]

The classification, names, and general treatment of the subjects in this collection

* Described in chapter x. of the *Premasāgara*.

are very much the same as in no. 93, art. i. The descriptive verses written over each are, however, by some different and unidentified poet. The following points of difference in arrangement between these two collections are noticeable:—

1. Two of the subjects are missing, viz. nos. 9 and 24, but, as no. 19 (Khambhāvatī Rāginī) is clearly wrongly numbered, and should be no. 9, the missing representations are really nos. 19 (Dipaka Rāga) and 24 (Pūrvī Rāginī).

2. The representations of the Rāginīs Mālaśrī (no. 4) and Mālavī (no. 10) are in their proper order of arrangement, but the verses descriptive of the first are placed over the second, and *vice versa*.

3. Megha Rāga, with its accompanying Rāginīs, is placed before Śrī Rāga.

4. In Śrī Rāga a Rāginī called Setamallār is substituted for Bāngālī, which latter is placed under Megha Rāga instead of Mallārī.

95.

Add. 21,934.—Foll. 6; 14 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$. Six miniatures of Rāgas and Rāginīs, neatly executed, with beautiful illuminations on gold borders, each having descriptive verses, in Braj-bhasha, superscribed on a grounding of gold.

The subjects represented belong to a classification of the Rāgas and Rāginīs, different from that in the two preceding MSS. The name of each is neatly written in Persian characters at the top, and the name of the artist at the bottom. The subjects are as follows:—

Fol. 1. Pañcham, the 4th Rāginī of Va-santa Rāga. By Sital Dās.

Fol. 2. Gaurī, the 4th Rāginī of Śrī Rāga. By Girdhārī La'l.

Fol. 3. Devagandhārī, the 1st Rāginī of Śrī Rāga. By Sital Dās.

Fol. 4. Śrī, the 3rd Rāga. By Bahādur Singh.

Fol. 5. Hindola, the 5th Rāga. By Bahādur Singh.

Fol. 6. Meghamallār, the 2nd Rāga. By Sital Dās.

On the fly-leaf is pasted the following note: "6 Antient Persian Paintings. The Storey of the Rajha. From Dr. Solander's sale."

96.

Add. 24,099.—Foll. 118; 8½ in. by 4½; a collection of coloured drawings of the different postures practised by Yogīs, with explanatory directions in Braj-bhasha verse, written probably at the beginning of the 19th century.

[MAJOR H. E. JEROME.]

The drawings represent the 84 recognized Āsanas, and 24 Mudrās. Prefixed are two drawings of Hindu deities, the first showing Mahādeva and Pārvatī seated on a lotus flower with a group of worshipping devotees; the second, the usual representation of Ganeśa with Sarasvatī seated on his lap.

The Āsanas (foll. 3—86) are the postures practised by Haṭha-yogīs, consisting chiefly of different modes of sitting or reclining with peculiar contortions or intertwinnings of the legs and arms. In these drawings the Yogi is painted of a bluish (*śyāma*) colour. He is seated on the skin of a tiger or deer, or on a mat, placed mostly by the side of a piece of water in which grows the sacred lotus.

The Mudrās (foll. 87—117) are peculiar positions of the hands and feet and of the fingers, chiefly connected with the suppression or regulation of the breath as practised by Haṭha-yogīs, but some of the drawings represent the practice of inward contemplation of the Rāja-yogīs, produced by the entire or partial closing of the eyes or ears, or by fixing the eyesight intently on some

particular point. In the Mudrās the Yogi is of a yellowish red colour.

Fol. 118 contains a drawing of a Yogi with mystic figures and diagrams depicted over every portion of the body.

The following notes by Sir Frederic Madden, formerly Keeper of the MS. Department of the British Museum, appear at the beginning of the MS. :—

"Presented by Brig. Maj. H. E. Jerome, of the 19th Regt. 17 April 1861."

"This volume is stated by Major Jerome to have been obtained from the Library of the Rānee of Jhansi at the sacking of that place in April 1858. F. M."

97.

Or. 4769 and 4770.—Two uniform volumes, each containing 32 foll.; 13½ in. by 10½.

Two volumes, each containing 32 highly-finished miniatures representing mythological subjects, with beautifully executed decorative borders of various floral designs.

Vol. I. contains representations of the different incarnations (*avatāras*) of Vishṇu, and of some other Hindu deities.

Vol. II. contains paintings of the Pāṇḍava heroes of the Mahābhārata; figures emblematic of the winds, sun, moon, planets, and the river Ganges; the sages Kapila and Vyāsa; and five coloured drawings (foll. 27—31) representing a Brahman seated on the bank of a river, presumably the Ganges, showing the attitudes and accessories peculiar to the worship of Bhavānī, Vishṇu, and other deities. There are also portraits of Prīthvī Rājā of Delhi, and his wife Urchhī, seated on the royal *masnad* (fol. 22), and of the Sikh Guru Nānak, and his friend and disciple Mardānā playing on the *rabāb*, a kind of guitar (fol. 32).

An English table of contents of the two volumes and a short description of each plate is prefixed to vol. I.

The miniatures appear to be the work of a Parsi artist. The title of each is neatly written in Persian characters at the foot, and the names of the different figures depicted are given in the margin. The drawings are remarkable for their extreme delicacy, the minute and careful delineation of every detail, and the richness and artistic choice of colour.

The following pencilled note appears on the inside of the front cover of vol. I. :—

“Bought by Mr. Beckford from the celebrated collection of Vans Braam, and sold in Mr. Beckford’s Collection for 250£, and bought by Mr. Catley,* afterwards in Rivington & Cochrane’s Catalogue page 813 et seq. Marked 175 guineas.”

* The name appears to be so spelt. It has been altered in pencil, and is hardly distinguishable. The date of the purchase is given as “abt 1815-16” in a similar note in vol. II.

IX. MANUSCRIPTS OF MIXED CONTENTS.

98.

Add. 5580.—Foll. 45; 12½ in. by 8½; 19 to 21 lines, 6 in. long; written in the 19th century.

I. Foll. 2b—32a. सुंदराश्रिनगार Sundaraśrinīgāra of Sundara Dāsa. Another copy of no. 45.

II. Foll. 32b—44. नाममाला Nāmamālā of Nanda Dāsa. Another copy of no. 40, art. II.

These two works are copied by the same hand. The MS. is undated, and has no colophon.

जाके सुनिरे पलक मैं पलक नुंदि इक योत ।
जाके चबपलक निलगे पलु न लगे बो होत ॥ २ ॥

The vocabulary is in 305 verses in the Braj-bhasha dialect, and is written after the model of the Sanskrit *Amarakośa*, and other similar works, in a classified arrangement of subjects. The synonyms consist chiefly of Sanskrit words. There are numerous interlineary and marginal explanatory notes in Gujarati.

The work was composed at Burhanpur, and completed in *Māgha-bādi*, Samvat 1680 (A.D. 1623), as expressed in verse 303 :—

संवत् सोरह से चसी नाच नास तिथि लार ।
मूल निष्ठु चुरहानपुर कृष्ण पद गुरुवार ॥ ३ ॥

The colophon is as follows :—

इति श्रीमायुरवसोङ्गव श्रीकृष्ण दक्षंजासाद नैकरोलंच दक्षल
गुरुवत्सु महाकविरसङ्गा प्रश्वदभृतद्रव सदृश काष्ठरसरंचव ॥
पंडितंवन्य विज्ञ शिरोलिङ्गि विरचितावद उरवसीनाम पुस्तिका
संपूर्ण ॥

Then follow two verses, from which it appears that this copy was made from a MS. in the author’s handwriting, dated

Add. 26,376.—Foll. 71; 7 in. by 5½; 10 to 15 lines, 3½ and 3½ in. long; with ruled margins; dated Samvat 1865 (A.D. 1808).

I. Foll. 2—50. उर्वाशीनाममाला Urvaśī-nāma-mālā. A rhymed vocabulary of synonyms, by Śiromāṇi Miśra.

Beg. आदि पुरुष कहिये जगत जाके आदि न चंतु ।

जगम जगोचर विश्वपति जो सुनरो भगवंतु ॥ १ ॥

Gambhir(?), Sunday, the 13th of Māgha-sudi, Samvat 1682 (A.D. 1625).

संवत्सोरह आसीया नगर गंभीरे आइ ।
आदित तेरसि नाथ मुदि ता दिन लिखी चनाइ ॥ १ ॥
नाम भेदु तुक भेदुहे न्यारे किये विचारि ।
किनि यह कीनी उत्तरसी तिनिहीं लिखी चवारि ॥ २ ॥

The transcriber's colophon is simply इति श्रीउत्तरसीनामनाला संपूर्ण ॥

The work has been printed at Lucknow.

II. Foll. 51—71. किसनबावनी Kisan-bāvani. A Braj-bhasha poem, inculcating devotion and the practice of virtue, by Kisan Dāsa.

Beg.

ओरंकार अमर अमार अविकार अन अनर जु हे उदार दारन
दुरंतकी ।
कुमरते कीट परजंतु जग जंतु ताके अंतरकी जानी यहु नामी
खानी संतकी ॥

The poem inculcates Jain religious precepts, and consists of 61 verses, instead of 52, as indicated by the title. The author states in the concluding verse that he wrote the poem under the patronage of the Saṅgharāja, or Chief of the Lokagachchha, and completed it on the 10th of Āśvina-sudi, Samvat 1767 (A.D. 1710), after the decease of the lamented Ratan Bāī, "the daughter of a pious and learned mother," probably his wife. The verse reads as follows:—

जी लिंगराज लोका गद विरताज आज तिनकी कृपा जु कवि-
ताइ याई पावनी ।
संवत्सर सतर सतरठे विजे दसईं की यंत्र की समापति भई है
मनभावनी ॥
आशयी भुग्नान ना की जाई अरतान चाई तभी देह तापर रखी
है विग्रहावनी ।
नह कीनी नहि लीनी तहही ये रुचि दीनी वाचक किसन
कीनी उपदेश पावनी ॥ ६१ ॥

The work has been printed in Bombay, 1876 (2nd edition), in the form of Devanagari characters peculiar to Jain publications, under the editorship of Bhīma Simha Māṇaka Śrāvaka, for the guidance of Jain monastic students.

The two works in this MS. appear to have been written by a Jain scribe, probably in the Bombay Presidency. The colophon to the last states that it was copied for one Khimaji, the son of Chhagan Travādi, on Friday, the 2nd of Chaitra-sudi, Samvat 1865 (A.D. 1808).

Colophon: संवत्सोरह ना वर्ते चेत्र मुद २ भूगी लिखित
चवाडी छगन सुत यीमजी पठनार्थे

100.

Add. 26,542.—Foll. 28; 10 in. by 4 $\frac{1}{4}$; eighteenth century. [WILLIAM ERSKINE.]

A collection of works in Sanskrit and Hindi, written by different hands. The following only are in Hindi:—

I. Foll. 1—12 (१—१३). वचनिका Vachanikā. A poem, in the Marwari dialect, on the defeat of Jaswant Singh, the Rathor Raja of Jodhpur, by Aurangzeb in Samvat 1715 (A.D. 1658), and the heroism and death of Rāo Ratan Singh of Ratlam.

Beg. गाहा ॥

गणपति गुणे गहीर । गुणगाहक दान गुणदेश ।

सिद्धि चुदि सबद सधीर । दुडाहल देव सुप्रशंन ॥ १ ॥

Jaswant Singh succeeded to the throne of Marwar on the death of his father Gaj Singh in A.D. 1638, and died in A.D. 1681.* During his reign the emperor Shāh Jahān, having become old and infirm, appointed his eldest son Dārā Shikoh as regent, whereupon his third son Aurangzeb, in conjunction with his brother Murād, marched on Agra with the object of dethroning his father, and taking possession of the sovereignty.

Jaswant Singh espoused the cause of Dārā, and their combined forces set out

* See Dr. Grierson's "Vern. Lit.," p. 98 (no. 370) and p. 75 (no. 195). According to Beale ("Biog. Dict.," 2nd ed., p. 139 and 200), Gaj Singh died in A.D. 1630, and his son Jaswant Singh in A.D. 1678.

from Agra towards the river Nerbudda to meet the invading armies. A fierce battle took place 15 miles from Ujjain, in which Aurangzeb was victorious. Dārā Shikoh and Jaswant Singh were completely defeated and took refuge in flight, and Rājā Ratan Singh of Ratlam, a valiant Rathor chieftain and ally of Jaswant Singh, was killed in battle.

Colonel Tod has given us a full account of these historical events.* The MS. "Rasa Rao Rutna," referred to by him, now in the Library of the Royal Asiatic Society,† gives a much fuller account of the battle than is to be found in the present work. It was written by Kavi Kumbhakarṇa (without date), and is in six cantos. The MS. is very neatly written in 100 folios. The copy was made by Ganeśa Datta, a Brahman of Jodhpur, in Samvat 1876 (A.D. 1819), and was presented to Col. Tod by Rājā Mān Singh, a descendant of Jaswant Singh, who succeeded Rājā Bhim Singh in A.D. 1803 and died in 1843.

This MS. is defective, foll. ७ and ८ being missing. It concludes with the date of the battle, Friday, the 9th Vaiśākha-badi, S. 1715 (A.D. 1658), as follows:—

यथि दुवेसाथ ह तिथि नवमि । पनरोहरे वरस ।
वार नुक्त लुडिया विहद । हिंदु तुरक कवीस ॥ १६ ॥ ‡
जोड भणे बड़ीयो जगो । रोखे रतन रसाल ।
सूरा पूरा सामलो । भड मोटा भूपाल ॥ १७ ॥
वात ॥ दिली का वाका । उच्चेष का साका ॥
आर जुगा रहसी । सदीयाल कहसी ॥

The manuscript was copied at Magrop, during the rule of Thākur Ranna (रना) Singh, on Saturday, the 15th Phālguna-sudi, Samvat 1766 (A.D. 1709).

* "Rajasthan" (Madras ed., 1873), vol. ii., pp. 41—49.

† Tod MSS., no. 142.

‡ In another copy of this poem (no. 101, art. II., fol. 138a) the reading of this verse is:—

नुक्त वार सतरह संमत पनरोहरे प्रमाण ।
बटोयानमि वेसाथ वहि हींदु मुसलवान ॥

Colophon: इति जी राजा रथकावर वर्णनिका वंशरूपं
तेजस्वी भाष्य लिखितं संवत् १९५६ वर्षे नावीजने कास्युन मावे
खेत यजे १५ पूर्वोनामी तिथी इनोवसे ॥ . . . नगरोप यावे
गावुर जीरक दाँपथी राज्ये ॥

II. Foll. 25 and 26. भ्रामरगीता Bhramara-gītā. A Marwari song in 26 verses, by Kavi Nayavijaya, in praise of Kṛishṇa, suitable for singing during the Holi festival.

The poem is carelessly written, and has no date of composition or copy. It appears to have been written in the 18th century.

III. Fol. 27. Four songs in Marwari describing the months of Śrāvāna, Bhādra, Āśvina and Kārtika.

IV. Fol. 28. पंच सहेली Pañcha-sahelī. A tale in verse by Chhayal (छयल), about five female companions living in Chanderi, a town in Central India. The poem is in 71 verses, and in the Marwari dialect.

Beg. देष्या नगर सुहामवा अधिक तुर्पगा ठीम ।

नाम चंदेरी परगठि जाये सुरलोक बनान ॥ १ ॥

The date of composition, Phālguna, Samvat 1575 (A.D. 1518), the title of the poem, and the name of the author are given in the last verse.

पनरे सेर पंचोहरे पुनिम कालगुण मास ।

पांचसहेली चरणवी कहह छयल सुनाय ॥ ११ ॥

The poem was copied at Wadal, by Muni-dharma Vimala. The date is not given.

Colophon: इति पंचसहेली दुहा चंपुरख लिखितं मुनिर्जी
विनल वडाल याम मध्ये ॥

101.

Add. 26,541.—Foll. 196; 7½ in. by 4½; nineteenth century. [WILLIAM ERSKINE.]

I. Foll. 1—100. An unfinished poem in the Marwari dialect, with miscellaneous short extracts and notes, some in Devanagari, others in Kaithi characters.

II. Foll. 101—138. वचनिका Vachanikā. Another copy of no. 100, art. 1.; written by a Gosain of Fatehpur, on the 8th day of Āśvina-sudi, S. 1816 (A.D. 1759), for one Śivadāna of Barhat.

Colophon: संवत् १८१६ रा चातूर्यु शुद्धि ६ दिने पुस्तका लिखने गुरुसाई घोपुरी शारहट सिवदान वाचनार्थ ॥

III. Foll. 139—196. Another collection of miscellaneous notes and fragments of poetry, written by various hands.

102.

Add. 27,215.—Foll. 166; 8½ in. by 5¼; 18 and 19 lines, 4 in. long; slightly worm-eaten; written apparently in the 19th century. [CAPTAIN R. M. MILES.]

I. Foll. 1—60. Notices of celebrated Vaishṇava saints and holy men; consisting of selections from the Bhaktamāla (भक्तमाला) of Nābhājī, with biographical commentaries.

The first notice is that of the poet Kabīr. The text of Nābhājī begins:—

अप्ये ॥ कबीर कानि रासी नहीं चरनामन बठ दर्जनी ।

भक्ति किमुख जो भर्म ताहि अपरम करि गायो ॥

The commentary on this verse begins:—

कबीर अप्यप्रसंग गुरु रामानंद की चेष्टा में एक ब्राह्मण नात्पर रहे दोष बेरा दर्जन करे एक कन्या चालू रहा रहे वह कहे नोको दर्जन करावे

Nābhājī, or Nābhā Dāsa, whose proper name is Nārāyaṇa Dāsa, was a native of the Deccan, and flourished about the middle of the 17th century.* Under the direction of his spiritual preceptor, Agra Dāsa, he wrote the Bhaktamāla, or Lives of Vaishṇava saints, in the Braj-bhasha dialect. The work contains 197 verses in the *chhapai* metre, and a concluding poem in 17 *dohās*.

The present work contains notices of the following 18 persons. The numbers of the verses taken from the text of the Bhaktamāla* are denoted in brackets.

1. Fol. 2b. Kabīr. (60.)
2. Fol. 5b. Pipā, Rājā of Gangarū. (61.)
3. Fol. 20a. Sūradāsa Madanamohana. (126.)
4. Fol. 21b. Tulasi Dāsa. (129.)
5. Fol. 25a. Vilvamangala. (46.)
6. Fol. 28a. Narsi Bhagat. (108.)
7. Fol. 32b. Prithvi, Rājā of Delhi. (116.)
8. Fol. 33b. Madhukara Shāh, of Orchha. (117.)
9. Fol. 34b. Agra Dāsa. (41.)
10. Fol. 35a. Saikarāchārya. (42.)
11. Fol. 37a. Nāmadeva. (43.)
12. Fol. 42a. Jayadeva. (44.)
13. Fol. 47a. Dhanā. (61.)
14. Fol. 47b. Rai Dāsa. (59.)
15. Fol. 50b. Rānkā, and his wife Bānkā. (97.†)
16. Fol. 51a. Sadhanā. (96.)
17. Fol. 53a. Mādhava Dāsa. (70.)
18. Fol. 58a. Rūpa Sanātana. (89.)

The commentary, written in a modern form of Braj-bhasha, is anonymous.

A Braj-bhasha prose version of the Bhaktamāla was made by Mahārājā Pratāpa Simha of Sidhua.‡ His son, Madana Gopālā Lāla, had it translated into modern Hindi by Pandit Kālicharāṇa, and published by Nawal Kishor. (Lucknow, 1874, 3rd edition.)

II. Foll. 61—98. साधारण हिंदी गान् Sādhāraṇa Hindi gāna. A collection of Hindi devotional songs.

* The Calcutta edition of Śaka 1794 (A.D. 1873), with Priyā Dāsa's metrical commentary.

† The text of Nābhājī has been omitted.

‡ Described in Kālicharāṇa's preface as being a village near the town of Pararona (पारारोना) and adjoining Sahibganj. This latter is probably the Sahibganj in Muzaffarpur District, Bengal.

* See Grierson, "Modern Vern. Lit.," p. 27; Garcin de Tassy, "Litt. Hind.," 2nd ed., vol. ii., p. 409; and Wilson's "Sects of the Hindus," vol. i., p. 60.

III. Foll. 99—150. मनोहर कहानियाँ सुगम चोली में Manohara kahāniyān. A collection of 100 anecdotes, written in the modern polite style of Hindi. This collection was lithographed at Lucknow by Munshi Nawal Kishor in 1880. A second edition was printed in 1882.

IV. Foll. 151—159. हिंदू की परवर्त्ती का वृत्तांत Hindu kī parvrat kā vṛttānta. A short notice of the Hindu festivals throughout the year, beginning with the month of Chaitra.

V. Foll. 160—166. हिंदू की जातिमाला Hindu kī jātimālā. Tabulated lists of Hindu castes.

103.

Or. 2031.—Foll. 234—291 (pp. २—१८०); 5½ in. by 3½; 12 and 13 lines, 2 in. long; written in minute characters, about A.D. 1845.

[SIR HENRY M. ELLIOT.]

A collection of miscellaneous short pieces.

I. Foll. 288—291 (pp. १—५). सोनारी चिका Sonāri-vidyā. Notes on the goldsmith's art.

II. Foll. 283—287 (pp. १—५). इसाफ राजा हरबोंग का Insāf Rājā Harbong kā. Four short anecdotes on the justice of the Raja of Harbong (?).

III. Foll. 278—282 (pp. २३—२२). Copies of bills executed in favour of money-lenders by one Vihārī Lālā, dated S. 1902 (A.D. 1845), written in Mahajani characters, with transliterations in Devanagari.

IV. Foll. 269—277 (pp. २३—२१). An extract from the Prīthvīrāj-rāsau* (no. 49), headed शिकार के समय राजा पृथ्वीराज प्रति शीरभद्र वचन। With an interlinear translation in modern Hindi.

Beg. दोहा ॥

बंदर चंदर भुम किय सिंह भरम पृथिवीराज ।

कुप पुराननही सुनी सु अतिगति होत चकाज ॥

V. Foll. 267—269 (pp. ५०—५१). The Hindi Alphabet in the Devanagari, Kaithi, Patwari, Mahajani, Kashmīri, Dakhini, Gurumukhi, and Marwari characters.

VI. Foll. 262—266 (pp. ५५—५६). चीढ़ी का मंत्र Bichhī kā mantra. A charm against scorpion-bites. Also another short extract from the Prīthvīrāj-rāsau, headed छोरों का वयान. Both with interlinear translations.

VII. Foll. 240—261 (pp. ६५—१०८). A selection of verses from the Kānyakubja-khaṇḍa of the Prīthvīrāj-rāsau, with an abstract of the following portions of the epic, viz.: Shikār samaya, Baṛī betī ko samaya, Bānbedh, Padmāvatī-khaṇḍa, and Ālha-khaṇḍa.

VIII. Foll. 234—239 (pp. १०९—१२०). हमीर रायसा का संख्येष. A very brief account of Rājā Hamir Deb of Ranthambhor,* taken from the Hamir-rāyasa. See Dr. Grierson's "Vern. Lit.," p. 5 (no. 8). The name of the author of the poem, from which this abstract was made, is not stated.

104.

Or. 2754.—Foll. 281; 6 in. by 9½; 17 to 21 lines, 4½ to 4¾ in. long; written by different hands in the nineteenth century.

[REV. A. FISHER.]

I. Foll. 1—246. जनमसाखी Janamsākhī. A biography of Guru Nānak, in Panjabī, by Bhāī Bālā.

Beg. जनमपतरी बाबै नानकती की ॥ लिखी मैमाड़ि पंचर मै बिआमीभा मिडी हिमाख मुटी ॥ पंचमी पैधी लिखी पीकी मैषी मुलडानपुर के हामी ॥

This biography, as stated in the introductory chapter, was written on the 5th day of Vaiśākha-sudi, Samvat 1582 (A.D. 1525), by Pairā Mokhā of Sultanpur, from the oral dictation of Bhāī Bālā, a Sandhū Jat, who

* Apparently taken from the Ākhet-khaṇḍa (Bk. 5).

* See Elliot's "History of India," vol. iii., pp. 171—179.

had been in close companionship with Guru Nānak in all his wanderings. The work was compiled by order of Guru Angad, and occupied two months and seventeen days.

There are numerous Janampatris, or Janamsākhis of Guru Nānak, agreeing generally in the description of the main incidents of his life, and differing only in minor details. The present work agrees pretty closely with the lithographed edition of Lahore, 1871; see Dr. Trumpp's translation in his introduction to the Ādi Granth, pp. xlvi.—lxxvi.

An enlarged recension of this work was published at Lahore in 1890, in which the date of composition is said to have been S. 1597 (A.D. 1540).

A few verses by Guru Nānak, taken from the Kāṇārā and Tilang Rāgas of the Ādi Granth, are written on the fly-leaf, and at the end of the work is an unfinished table of contents.

II. Foll. 247—253. ਵੈਪਤੀ ਕੀ ਲੀਲਾ. A lithographed edition (Lahore, 1879) of a Panjabi poem on the story of Draupadi.

III. Foll. 254—270. Extracts from the Panjabi poems of Bhulle Shāh, a Sūfi modern poet of the Kādirī sect. The first is a Siharfi poem, entitled ਗਿਆਨਮੰਜ਼ਰੀ, each verse beginning with a letter of the Persian alphabet in regular sequence.

IV. Foll. 271—281. ਕਾਲਜਨਾ Kālajñāna. A poem on the symptoms of diseases, adapted from the Sanskrit* in the Western Hindi dialect by Lakshmi Vallabha Gāṇi, pupil of Lakshmīkirti; written in Gurumukhi characters.

Beg. ਦੈਹਿਗਾ ॥

ਸਕਤ ਸੰਤ ਸੰਤੁ ਸੁਤਪਰ ਤੰਨੋ ਕੋ ਪਿਆਨ ॥
ਸੰਦ੍ਰ ਭਾਖਾ ਬੰਦਕਰ ਕਰ੍ਹੁ ਕਾਲਗਿਆਨ ॥ ੧ ॥

The date of composition, Śrāvāṇa, Samvat 1841 (A.D. 1784), is given in the first line

of the epilogue (fol. 281a) in the words ਚੰਦ੍ਰ ਵੈਦ ਭੁ ਪਰ ਮ੍ਰਿਤ ਸੰਮਤ ਸਰਨਤ ਮਾਸ। The method of denoting the date is curious. The numerals 1 and 4 are mentioned first in the usual manner by the numeral words *chandra* and *veda*, but the century 18 which follows is expressed by the term “8 (ਮ੍ਰਿਤ i.e. ਸ਼੍ਰੁ) on 1 (ਸੂ).”*

Colophon: ਇਤੁ ਸ੍ਰੀ ਪੈਖੀ ਕਾਲਗਿਆਨ ਕੀ ਸੰਖੂਰਲੀ ॥

105.

Or. 2757.—Foll. 450; 5 in. by 6 $\frac{3}{4}$; 9 lines, 4 $\frac{1}{2}$ in. long; neatly written in large Gurumukhi characters, with ruled margins, apparently in the 19th century.

[REV. A. FISHER.]

A collection of Braj-bhasha poems.

I. Foll. 1—132. ਰਸਿਕਪ੍ਰਿਯਾ Rasikapriyā of Keśava Dāsa. Another copy of no. 43.

Heading: ਅਥ ਰਸਿਕਪ੍ਰਿਯਾ ਭਾਖਾ ਲਿਖਤੇ ਕਿਰਤ ਕਵਿ ਕੈਸੋਦਾਸ ॥

Beg. ਛੱਪੀ ॥

ਏਕਰਦਨ ਗਜਥਦਨ ਸਦਨਬੁਪ ਮਦਨਕਵਨਸੁਤ ॥
ਗਵਰਿਨੰਦ ਆਨੰਦਕੰਦ ਜਗਧੰਦਚੰਦਯੁਤ ॥

II. Foll. 133—320. ਕਵਿਪ੍ਰਿਯਾ Kavipriyā of Keśava Dāsa. Another copy of no. 44.

Beg. ਦੈਹਰਾ ॥

ਗਜਮੁਖ ਸਨਮੁਖ ਹੈਤਹੀ ਬਿਧਨ ਚਿਮੁਖ ਹੈਂਜ ਜਾਤਿ ॥
ਜੌਂ ਪਗਪਰਤ ਪ੍ਰਯਾਗ ਮਗਪਾਪ ਪਹਾਰਥਿਲਾਤ ॥ ੧ ॥

This copy has the Nakhśikh (foll. 263—302) in two parts of 97 and 33 verses. The last chapter contains 102 verses.

* This method of expressing numbers is of frequent occurrence in the Hindustani language as spoken in the Madras Presidency. Thus 45 would be *chār par pānch*, or “5 on 4.” The word ਸ਼੍ਰੁ, as denoting the number 8, does not occur in Burnell's List (“South Ind. Pal.” p. 77), but is to be found in a more complete list given in *Aṅkavidhāna*, one of a series of Sanskrit vocabularies, edited with Bengali translations by Gopiramaṇa Tarkaratna under the title *Koshachandrikā*, Dacca, 1893, p. 54.

* See Aufrecht, “Cat. Catt.,” p. 96b.

III. Foll. 321—360. चित्रविलास Chitra-vilāsa. A treatise on prosody and poetical description, in 131 verses, by Amṛita Rāya.

Beg. मुँडाढ़े उम्हेंडि भींदूर दुरधर ॥
वैमगेंडि भालिशुंडि लमै समिखंडि भालपर ॥

Colophon: इटिं चित्रविलास कहि भीमिड
राटि द्विति समापडे ॥

IV. Foll. 361—373. तिलशता Tila-śata. An anonymous poem, in 101 stanzas, describing the beauty of a mole, or dark spot, on a woman's face, especially on her chin.

Beg. दैहरा ॥
गैरभूषि पर तिलु लमै डाहि करै परनाम ॥
माने समि लै भंक मै गाख्जै सालिगराम ॥ १ ॥

V. Foll. 374—450. सप्तसौ Sat-sai, or "Seven hundred" stanzas, by Vṛinda.

Heading: अष्ट धैर्दि सतसौ द्विति कहि धैर्दि लिखउ ॥

Beg. दैहरा ॥
मृगुरनाथ पृभाव्हैं रैड मनोरथ मिंप ॥
यन्हैं जौं तरु धेलि दलि छलदलनि की ध्रूप ॥ १ ॥

The poem contains ethical teachings in verse. It was first published under the editorship of Lallūjī Lāla in Calcutta, A.D. 1820. It was afterwards printed at Agra, in 1847, as a text-book for vernacular schools. Two editions have been published at Bombay, in 1854 and 1865. All the printed editions contain 705 stanzas, whereas there are only 693 in the present copy, the poem ending with verse 692. The last verse gives the date Kārtika, Samvat 1761 (A.D. 1704), as follows :—

संघड समि रम द्वार समि काडक सुर्दि समिहार ॥
उडै छाकेमहरमै उपज्जै पुहर्वि पूर्चार ॥ ६९३ ॥

The printed editions do not contain this verse. No particulars have been given of the life of Vṛinda in any of the biographies of Hindi poets.

106.

Or. 2761.—Foll. 80; 6½ in. by 4½; 15 to 20 lines, 2½ in. long. Nineteenth century.

[REV. A. FISHER.]

A collection of Braj-bhasha religious tracts written in the Gurumukhi character.

I. Foll. 1—36. अमृतसरनाहात्मा Amritsar-māhātmya. A poem in 8 chapters (*adhyāya*) in praise of the sacred city of Amritsar, said to be taken from the Bhavishyapurāṇa.

Heading: अष्ट भीमिडसू महात्म लिखउ ॥

Beg. दै : ॥

गुर गलैस भर मारदा धैर्दि हित चित लाइ ॥
जाकी द्विपा कटधउ उतम मर्डि कै पाइ ॥ १ ॥

Colophon: इटिं सूरि डहिखडपुरालै उमामर्जस
मेघादि भीमिडसूमहात्मे भास्तमेपिभाइ ॥

II. Foll. 37—53. दोहावली. A selection of verses from the Dohāvali of Tulasi Dāsa, arranged in 7 cantos (*sarga*). The complete dohās of Tulasi Dāsa, numbering 572, have been printed at Benares in 1861, and at Lucknow in 1874.

III. Foll. 54—65a. वचन संता के Vachan-santā ke. The teachings of Vaishṇava saints.

Beg.

जघ जग्नासी मंडगु के घचन मूल द्व उत द्विषे
लिभावदा है ॥
उघ उन्हु घचनहु का परबम उन्हके हिरदे
मरि परचडा है ॥

IV. Foll. 65b—68a. संतसिक्षा Santa-sikshā. Rules of conduct for the guidance of Vaishṇavas.

Heading: अष्ट मंडमिखजा गैष लिखउ ॥

Beg. परले गुराठ निर्देकार जानला ॥ १ ॥ मंडेष
रधला ॥ २ ॥ गुराडि धिम्हाम रधला ॥ ३ ॥ धिमा
रधली ॥ ४ ॥ गरीधी रधली ॥ ५ ॥ धिठला मूष भंक
मंकेचके ॥ ६ ॥ डेजन बैज्ञा धाला ॥ ७ ॥

The rules are numbered as far as 74. Those on the last page are not numbered.

V. Foll. 68b—72a. निवृत्तितत्त्वविवेक Nivṛtti-tattvaviveka. A dialogue between a Guru and his pupil on Vaishnava teachings.

Heading: अष्ट निवृत्तितत्त्वविवेक लिखते ॥

Beg. हे गुरे धूम का किमा मरुप है ॥ अर माइमा का किमा मरुप है ॥ धूम अर माइमा का किमा मनधंप है ॥

VI. Foll. 72b—80. Verses on the marriage of Sītā.

Beg.

पृष्ठमहि सूर्य प्रमादन्तु मकल मधान मिर्मैर ॥
जिनके कर विहरत मदा दंपत्ति मामलगौर ॥ १ ॥

The poem has no title or colophon.

107.

Or. 2762.—Foll. 183; 5½ in. by 3½; 6 lines, 3½ in. long; written in Gurumukhi characters, apparently in the 19th century.

[REV. A. FISHER.]

I. Foll. 1—167. गृहि मिथ्य की कथा Gau-singh kī kathā. An allegorical poem in Braj-bhasha, by Devīdāsa, on the attainment of final emancipation. It is divided into 7 chapters, comprising 368 verses, and is written in the form of a dialogue between a cow and a tiger.

Beg. हितगाम [i.e. इतिहास] पुराण का मड़ ॥ राजा नुपिमठर पूमठ करता है डीधम पितामापहि ॥ हे पुरोहि विष्णु उडम पुरुष भाखिषि ॥ १ ॥

On fol. 167b is written the Arabic text (slightly altered) of Sūrat al-nās, the last (114th) Sūrah of the Koran.

Colophon: इति सूर्य हितगाम पुराण मिथ्य गृहि मंधादि सप्तमोपिभाषि समाप्त ॥

II. Foll. 168—183. गुरुवंशावली Guru-vamśāvalī. A genealogy of the ten Sikh Gurus, in verse, by Sītarāma.

Beg.

सूरि मति गुरपद धंदके धरने धिमल मुधंम ॥
ते ते सड गुर की भीटीमा जग मै मुड धीम ॥ १ ॥

The poem is in 51 verses, and contains a short description of the Gurus, with the date on which each of them died. The date of composition, the 3rd of Kārtika-sudi, S. 1831 (A.D. 1774), is given in the last verse.

अठारह मै इकडीम का मुम्मेत है देह ॥
काडक मुकला डीज कै सीडाराम भनेह ॥ १ ॥

108.

Or. 4540.—Foll. 309; 5½ in. by 7½; 8 to 12 lines, about 5 in. long; written by different hands, in Gurumukhi characters, apparently in the 19th century.

A collection of religious and philosophical tracts, carelessly written by illiterate scribes. The volume contains the following works, most of which have been copied one after the other without any pause or separation other than that of the usual invocation at the commencement of a work.

I. Foll. 3—87b. जपजी Japjī of Guru Nānak. The introductory chapter of the Ādi Granth, with a Hindi commentary in prose and verse by Ānanda Ghana, who is stated in the colophon to be a pupil of Rām Dayāl, and a descendant of the 10th generation from Guru Nānak.

Each line or two of the Japjī is followed by explanatory comments, the whole being written continuously, without any division into paragraphs, or any attempt being made to distinguish the text from the commentary.

The work begins (fol. 3a) with verses in praise of the god Hari, and an introductory poem, in which the author dedicates his exposition of the Japjī to his guru Rām Dayāl. After the first line of the text

(fol. 4a) the commentary, written in a modern style of Hindi, begins as follows:—

ਸਤ ਜੋ ਨਾਮ ਹੈ ਕਰਤਾ ਪੁਰਖ ਪਰਮੇਸ਼ਰ ਕਾ ਹੀ ਹੈ ॥
ਏਰ ਸਭੀ ਰਾਮ ਛੁਠੇ ॥ ਕਾਹੇਤੇ ਜੋ ਨਾਮ ਸਤ ਹੈ ਭਬੀਤੇ
ਜਾਪਕ ਕੇ ਸਭਿ ਪਦ ਕੀ ਪ੍ਰਾਪਤ ਕਰਤਾ ਹੈ ਏਰ ਨਾਮ
ਛੁਠੇ ਹੈ ਭਬੀਤੇ ਛੁਠੇ ਜਗਤ ਮੈਂ ਢਾਰਤੇ ਹੈ ॥

Colophon: ਇਤ੍ ਸ੍ਰੀ ਗੁਰ ਨਾਨਕ ਵੰਸਪਤੁ ਦਸਮ
ਪੁਰਖ ਸ੍ਰੀ ਗੁਰੂ ਰਾਮਦਿਆਲੁ ਮਿਖ ਆਨੰਦੁ ਘਠ ਵਿ-
ਚਿਤਾ ਸ੍ਰੀਜਪ ਟੀਕਾ ਸਮਾਪਤੇ ॥

II. Foll. 87b—97a. ਅਪਰੋਕਸਾਨੁਭਵ Aparokshā-nubhava, by an anonymous author. Another copy of no. 78, art. v.

III. Foll. 97a—111a. ਹਸਤਾਮਲ-ਪ੍ਰਸ਼ਨੋਤਤਾ Hastā-mala-praśnottara, by Dayāl Anemī. Another copy of no. 78, art. iv.

IV. Foll. 111b—143a. ਜਾਨਾਨਾਭਿਨੀ Jñāna-bodhīnī, by Dayāl Anemī. Another copy of no. 78, art. ii.

In the heading the work is called ਅਗਿਆਨ-ਚੈਪਨੀ Agyān (i.e. Ajñāna)-bodhīnī.

V. Foll. 143a—153b. ਯੋਗਵਾਸਿਤਸਾਰ Yoga-vāsiṣṭhasāra, by Kavindrāchārya Sarasvatī. Another copy of no. 82, art. iv.

VI. Foll. 153b—185. ਅ਷ਟਾਵਕ੍ਰਾ Ashtāvakra, by Dayāl Anemī. Another copy of no. 78, art. iii.

VII. Foll. 186—197. ਵਿਚਾਰਮਾਲਾ Vichāra-mālā, by Anātha Dāsa. Another copy of no. 78, art. i.

VIII. Foll. 198—215. A Sanskrit poem, in 69 verses, by Guru Nānak.

IX. Foll. 216—231. An extract from Gulāb Singh's translation of the Prabodhachandrodaya nāṭaka of Kṛiṣṇa Miśra. See no. 79, art. viii. The extract is taken from the 4th Act (verses 59 to 142) with the entry of "Contemplation" (Vastuvichāra), and begins:—

ਵਸਤਵਿਚਾਰ ਉਦਾਚ ॥
ਛਪੈ ॥ ਧਿਨ ਸੁੰਦਰ ਤਨ ਸੁੰਦਰ ਪਾਪੀ ਮਦਨ ਵਿਖਾਏ ॥
ਕਰੈ ਵੰਚਨਾ ਜਗਤ ਲੋਕ ਕੈ ਨਰਕ ਲਜਾਏ ॥

X. Foll. 232—275. Selections from the Ādi Granth, more especially from the compositions of Guru Nānak and the Bhagats, taken from the Āsā and Rāmkali Rāgas. There is no system of arrangement of the passages selected, the copy is carelessly written, and there are many corrections. Fol. 232 is only a fragment.

XI. Foll. 276—309. ਆਤਮਾਸਿਦਾਹ ਆਤਮ-
ਸਿਦਾਹਾਂ. Vedānta teachings in the form of a Guru's answers to the questions of his disciple.

Heading: ਅਥ ਸ੍ਰੀ ਆਤਮਸਿਪਾਂਡੁ ਲਿਖਤੇ ॥
ਉਤਰ ਪੁਸਨ ਗੁਰ ਅਰ ਸਿਖ ਦਾ ॥ ਸਿਖੇਵਾਚ ॥ ਹੈ
ਸ੍ਰੀਗੁਰਉਵਜੀ ॥ ਇਹ ਪਰਮਾਤਮਾ ਕਿਸਕੇ ਕਹਿਤੇ ਹੈ ॥
ਅਰ ਆਤਮਾ ਕਿਸਕੇ ਕਹਿਤੇ ਹੈ ॥ ਅਰ ਬ੍ਰਹਮ ਕਿਸਕੇ
ਕਹਿਤੇ ਹੈ ॥ ਅਰ ਨਿਗਕਾਰ ਕਿਸਕੇ ਕਹਿਤੇ ਹੈ ॥ ਅਰ
ਸਰਬਵਿਆਪੀ ਕਿਸਕੇ ਕਹਿਤੇ ਹੈ ॥

The work is written in modern Hindi prose, and bears no name of author or date of composition.

Foll. 289b and 293a contain extracts from the Ādi Granth, the former from Rāga Kedārā, the latter from Rāga Śrī.

Both quotations are incomplete, and appear to have been written to fill up pages that had inadvertently been left blank.

There are numerous corrections throughout the volume, and occasional additions on the margin. The first seven pieces, up to fol. 198, are written by the same hand, and formed a distinct MS., the leaves of which are numbered ੧—੧੯੫. The other pieces are written by other hands, and formed separate MSS., with separate native foliation, in some places incorrect or omitted. These, being originally smaller in size than the first part of the volume, have been made to the same size by the addition of paper to the sides. On the fly-leaves (foll. 1 and 2) are scribbled verses in praise of Nānak, and a medical prescription.

INDEX OF TITLES.

THE numerals refer to the numbers under which the MSS. are described. Works which are only incidentally mentioned are distinguished by figures of lighter type in the reference. Panjabi works are indicated by an asterisk.

<p>Adhyātma-prakāśa, 80 iv. Adhyātma-Rāmāyaṇa, 66, 67, 79 i. *Ādi Granth, 8—11, 13, 108 x. and xi. Ādyādmaṅgala, 75 i. Akāl-ustut, 15 ii., 81 ii. Ālhakhaṇḍa, 50. Amṛitadhārā, 80 v. Amṛitsar-māhātmya, 106 i. Anekārtha, 40 i. Aparokshānubhava, 78 v., 108 ii. Āratī, 79 iv. Ashṭāvakra, of Dayāl Anemī, 78 iii., 108 vi. — of Sohan, 82 iii. Āśvamedha, 82 vi. Ātmachintāmaṇi, 79 vii. Ātmāsiddhānta, 108 xi. Avagata-ullāsa, 79 vi., 81 iii., 82 v. Avatāracharitra, 61. Bālacharitra-lilā, 74 v. Banārasi-vilāsa, 4. Bāvani, 4. *Bhagavadgītā, 63, 64, 82 vii. Bhāgavatapurāṇa, Sk. vii.—ix., 68. — Sk. x., 54, 61, 69, 70, 74 x. — Sk. xi., 71. Bhajana-śata, 74 vii. </p>	<p>Bhaktamāla, 102 i. Bhāshābhūṣhaṇa, 48 i. Bhāvarasāmṛita, 79 iii., 80 iii. Bhramaragītā, of Kavi Nayavijaya, 100 ii. — of Sūradāsa, 76 ii. Bichhī kā mantra, 103 vi. Bist-chahār avatāra, 73. Brahmā avatāra, 15 ix. Brahmāṇḍapurāṇa, 66. Braj-bhāshā saṅgraha, 37 ii. Braj-bhāshā vyākaraṇa, 37 i. Buddhiprakāśadarpaṇa, 31. Chanḍī-charitra, 15 iv. and v., 82 vii. Chanḍī dī wār, 15 vi. Chaubīs avatāra, 15 viii. Chhatraprakāśa, 51. Chhatrasāl kī laṭāi, 51. Chitravilāsa, 105 iii. Das Granthī, 15. Dasweṇ Pādshāh kā Granth, 15. Dharmasamādhi, 76 i. Dhyāna-mañjari, 74 iv. Dohāvalī, 106 ii. Dravyaṇuṇaparyāya, 7. Dvādasa avatāra liṅga, 72. Gajasiṁha-charitra, 3. </p>
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Gau-singh kī kathā, 107 i.
 Govinda-bhajana, 76 ii.
 *Govindagītā, 63, 64.
 Granth, of Guru Govind Singh, 15.
 Guruvamśāvalī, 107 ii.
 Gyān-prabodh, 15 vii.
 Hakīkat Rāje Sivnābh kī, 8.
 Hamīr rāysā kā samkshepa, 103 viii.
 Hanuman-nātaka, 32—34.
 Haricharitra, 54—57.
 Hastāmala-praśnottara, 78 iv., 108 iii.
 Hindu kī jātimālā, 102 v.
 Hindu kī parvoṇ kā vṛittānta, 102 iv.
 Hirāśringāra, 45.
 Insāf Rājā Harbong kā, 103 ii.
 Jagadvinoda, 46.
 Janamsākhī, 104 i.
 *Japjī, 8, 12, 108 i.
 Jāpjī, 15 i., 81 i.
 Jinasahasranāma, 4.
 Jñānabindu-prakaraṇa, 7.
 Jñānabodhī, 78 ii., 108 iv.
 *Jñānamañjari, 104 iii.
 Jñānasamudra, 80 vi.
 Kabīr Nānak kī goshṭa, 75 i.
 Kālajñāna, 104 iv.
 Kāma-sāstra, 28.
 Kavipriyā, 43, 44, 105 ii.
 Kisan-bāvanī, 99 ii.
 *Kīsshah i Pūran Bhagat, 89.
 *Kīsshah i Saif al-mulūk, 90.
 Kokamañjari, 28.
 Kokasāravidhi, 29.
 Laghu-Sārasvata, 35.
 Lazzat al-nisā, 28.
 Lilāvatī, 25.
 Lilāvatī-chaṇḍikā, 26.
 *Lutf 'Alī-nāmah, 90.
 Mahābhārata, 62.
 Mahdī Mīr badh, 15 viii.
 Mākhan-lilā, 74 i.
 Mānamañjari (i.q. Nāmamālā), 40 ii., 41, 98 ii.
 Manasikshā, 74 viii.

Manohara kahāniyāṇ, 102 iii.
 Mokshapantha-prakāśa, 80 ii.
 Mukh-bāk, 15 xi.
 Muktimuktāvalī, 4.
 Munīndra Hanumān kī goshṭa, 75 i.
 Nāmamālā, 40 ii., 41, 98 ii.
 Navatattva, 5.
 Nivṛittitattvaviveka, 106 v.
 Padmapurāṇa (Pātālakhaṇḍa), 65.
 Padmāvatī, 52, 83.
 Pakhiyān-charitra, 15 xiii.
 Pañchādhyāyī (i.q. Rāsa-pañchādhyāya), 74 x.
 Pañcha-sahelī, 100 iv.
 Parchiyāṇ Prem-bhagatāṇ, 16.
 Pātālakhaṇḍa, 65.
 Piṅgala-mañjari, 48 ii.
 Prabodhachandrodaya, 79 viii., 108 ix.
 Prāgaṭya kī vārtā, 17.
 Prema-padārtha, 74 ix.
 Prema-sāgara, 54.
 Prīchhā, 23.
 Prīthvīrāj-rāsau, 49, 50, 103 iv. and vii.
 Rājasamāja, 48 i.
 Rāmachandrikā, 43.
 Rāmācharitamānasa, 58, 59.
 Rāmālamkāra-mañjari, 43.
 Rāmāśvamedha, 65.
 Rāmāyaṇa, of Tulasī Dāsa, 58, 59.
 —— of Vālmīki, 60, 61.
 Rāsa-pañchādhyāya, 74 x., 77 ii.
 Rasikapriyā, 43, 47 i., 91, 93 iv., 105 i.
 Ratan Sen va Sultān Shāh, 52.
 Ratirahasya, 28.
 Rudra avatāra, 15 x.
 Rukmiṇī-maṅgala, 74 vi., 77 i.
 Sādhāraṇa Hindī gāna, 102 ii.
 Sāhityadarpaṇa, 43, 46.
 Samayasāra, 5.
 Saṅgītadarpaṇa, 30.
 Santa-sikshā, 106 iv.
 Sāruktāvalī, 79 ii.
 Sarvasāra-upadeśa, 78 i.
 Sāstranāmamālā, 15 xii.

Sat-praśnottarī, 82 i.	Vachanikā, 100 i., 101 ii.
Śat-sai, of Vṛinda, 105 v.	Vachan santā ke, 106 iii.
*Shahidī Imām Ḥasan o Ḥusain, 53.	Vaidyamanotsava, 27.
Shāh-nāmā, 21.	Vairāgya-śataka, anonymous, 79 v.
Simhāsana-battīśī, 45.	— of Malūk Singh, 80 i.
Sonārī-vidyā, 103 i.	Vallabha-digvijaya, 17.
Śripālacharitra, 6.	Vichāramālā, 78 i., 108 vii.
Śukasaptati, 88.	Vichitra nāṭaka, 15 iii.
*Sukhmaṇi, 14.	Vijñānagītā, 43.
Sundaraśringāra, 45, 98 i.	Viraha-lilā, 74 ii.
Sundaravilāsa, 80 vi.	Viraha-mañjari, 74 iii.
Sūrasāgara, 76 ii.	Vraja-lilā (i.q. Bālacharitra-lilā), 74 v.
Tātparyavṛitti, 5.	Yogavāsishthasāra, 82 iv., 108 v.
Tilaśata, 105 iv.	Zafar-nāmah, 15 xiv.
Urvāśī-nāmamālā, 99 i.	

INDEX OF PERSONS' NAMES.

NUMERALS coming after a name are precise, or approximate, obituary dates ; when following the title of a work, they indicate the date of composition. Other numerals refer to the numbers under which the MSS. are described.

<p>A. (M. A.), Hindi-English Dictionary, 42.</p> <p>Agra Dāsa. Dhyāna-mañjari, 74 iv.</p> <p>Amīchand, of <i>Kamartha</i>, scribe (A.D. 1738), 26.</p> <p>Amṛitachandra, 5.</p> <p>Amṛita Rāya. Chitravilāsa, 105 iii.</p> <p>Ānanda Ghana, of <i>Delhi</i> (A.D. 1739). Viraha-lilā, 74 ii.</p> <p>Ānanda Ghana, <i>pupil of Rām Dayāl</i>. Commentary on the Japji, 108 i.</p> <p>Ānanda Kavi. Kokamañjari (c. S. 1750), 28.</p> <p>Anātha Dāsa. Vichāramālā (S. 1726), 78 i., 108 vii.</p> <p>Angad, <i>Second Guru</i> (A.D. 1552), 104 i.</p> <p>Anup Rāya. Lilāvati-chandikā, 26.</p> <p>Arjun, <i>Fifth Guru</i> (A.D. 1606). Ādi Granth, 8—11.</p> <p>Ātmārāma, scribe (S. 1841), 28.</p> <p>Bakhtāwar. Shahidi Imām Hasan o Husain, 53.</p> <p>Bālamukunda. Kashmiri Grammar (c. 1820), 38 iv.</p> <p>Banārasī Dāsa. Banārasī-vilāsa, 4. Bāvanī (S. 1682), 4. Jinasahasranāma (S. 1690), 4.</p> <p>Muktimuktāvalī (S. 1691), 4. Samayasāra (S. 1693), 5.</p> <p>Bhagavān Dāsa, <i>Nirāñjanī</i>. Premapadārtha, 74 ix.</p> <p>Amṛita-dhārā (S. 1728), 80 v.</p> <p>Bhagavant Singh Deshpānde, scribe, 22 i.</p> <p>Bhāī Bālā. Janamsākhī (S. 1582), 104 i.</p> <p>Bhikhāri Bābu, <i>Kānūngō of Mandla</i>. Genealogy of the Gond Dynasty (S. 1886), 22 i.</p> <p>Brahmānanda Sarasvatī, 78 ii.</p>	<p>Bhartṛihari (A.D. 651). Vairāgya-śataka, 79 v., 80 i.</p> <p>Bhulle Shāh. Poems, 104 iii.</p> <p>Chand Bardā'i (A.D. 1193). Prithvīrāj rāsau, 49, 50, 103 iv. and vii. Ālhakhaṇḍa, 50.</p> <p>Chhayal. Pañcha-saheli (S. 1575), 100 iv.</p> <p>Chunnī Rām Shāh, scribe (S. 1835), 57.</p> <p>Dayāl Anemī. Ashṭāvakra, 78 iii., 108 vi. Avagata-ullāsa (S. 1732), 79 vi., 81 iii., 82 v.</p> <p>Jñānabodhini, 78 ii., 108 iv. Hastāmala-praśnottara (S. 1736), 78 iv., 108 iii.</p> <p>Devidāsa. Gau-singh kī kathā, 107 i.</p> <p>Dhani Dīn, scribe (S. 1855), 60.</p> <p>Dhruva Dāsa. Bhajana-śata, 74 vii. Manaśikshā, 74 viii.</p> <p>Dipchand Dās, scribe (S. 1833 and 1835), 54—56.</p> <p>Gaṅgā Singh, <i>Khatri, Kakkar</i>, scribe (S. 1891), 64.</p> <p>Gaṅgā Vishṇu, of <i>Lochanpur</i>, scribe (S. 1867), 61.</p> <p>Govind Singh, <i>Tenth Guru</i> (A.D. 1708). Granth, 15 ; (portions) 81 i. and ii., 82 vii. Parchiyān Prem-bhagatān, 16. Govindagītā, 63, 64.</p> <p>Gulāb Singh, <i>son of Gaurī Rā'e</i>. Bhāvarasāmṛita (S. 1834), 79 iii., 80 iii. Mokshapantha-prakāśa (S. 1835), 80 ii. Adhyātma-Rāmāyaṇa (S. 1839), 66, 67, 79 i. Prabodhachandrodaya (S. 1846), 79 viii.</p> <p>Hamir Deb, <i>Rajā of Ranthambhor</i>, 103 viii.</p> <p>Hans Shāh. Ratan Sen, 83.</p> <p>Haridayāl. Sāruktāvalī (S. 1880), 79 ii.</p>
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Harinātha, 58.

Harivallabha. Saṅgitadarpaṇa, 30.

Harivamśa, of Brindaban, 74 VII.

Hayes (Joshua), 1.

Hemachandra, 6.

Hemarāja, 5.

Hṛidaya Rāma. Hanuman-nāṭaka (S. 1680), 32—34.

Jaswant Singh, Rājā of Jodhpur (A.D. 1681). Bhāshābhūshaṇa, 48 I. Vachanikā, a poem on the defeat of Jaswant Singh by Aurangzeb (A.D. 1658), 100 I., 101 II.

Jinachandra Sūri (c. S. 1750), 6, 25.

Jinaharsha Sūri, 6.

Jitavijaya (c. S. 1700), 7.

Jones (Sir William). Notes, 39.

Jugatānanda. Bhāgavatapurāṇa, Sk. xi., 71.

Kabīr. Verses, 76 II.

Kādir Yār. Kīssah i Pūran Bhagat, 89.

Kālicharaṇa, Pandit, 102 I.

Kalyāṇa Sarasvatī. Laghu-Sārasvata, 35.

Kāśīrāma, Kāti, 32.

Kavindrāchārya Sarasvatī. Yogavāsiśthasāra, 82 IV., 108 V.

Kesava Bhaṭṭa. Ratan Sen va Sultān Shāh, 52.

Kesava Dāsa, of Orchha. Rasikapriyā (S. 1648), 43, 47 I., 91, 93 IV., 105 I. Kavipriyā (S. 1658), 44, 105 II. Bārahmāsā, 93 V.

Khimajī, Rishi, scribe (S. 1657), 3.

Kirtivijaya Gaṇi, 6.

Kisan Dāsa. Kisan-bāvani (S. 1767), 99 II.

Kṛipā Dāsa, Mahant, scribe (S. 1545), 75 I.

Kṛipā Dāsa, of Sripur, scribe (S. 1816), 59.

Kṛishṇa Kavi. Dharmasamādhi, 76 I.

Kshamākalyāṇa, 6.

Kumbhakarṇa, Kavi, 100 I.

Kundakundāchārya, 5.

Lachhīrām, Diwān. Buddhiprakāśadarpana, 31.

Lekshmikirti, 104 IV.

Lakshmi Vallabha Gaṇi. Kālajñāna (S. 1841), 104 IV.

Lālach. Haricharitra (S. 1587), 54—57.

Lālchand. Līlāvati (S. 1736), 25.

Lāl Kavi, 51.

Lallū Lāla Kavi. Braj-bhasha grammar (A.D. 1811), 36.

Luṭf 'Alī. Kīssah i Saif al-mulūk, 90.

Macauliffe (Michael), 8.

Madhusūdana Dāsa. Rāmāśvamedha (S. 1830), 65.

Malik Muḥammad, Jāyasi, 52, 83.

Mallaji, Jain saint, 3.

Malūk Singh. Vairāgya-śataka (S. 1833), 80 I.

Mānak Lāl Ojhā, of Mandlu. Genealogy of the Gond Dynasty (S. 1885), 22 II.

Māṇik Chand. Vachanikā on Laghu-Sārasvata, 35.

Mān Singh, 66.

Mardānā, disciple of Guru Nānak. Portrait, 97, vol. II.

Muhrah, v. Nāthasahāya Motīrāma, of Peshawar.

Munidharma Vimāla, scribe, 100 IV.

Nābhājī. Bhaktamāla, 102 I.

Nainsukh, son of Keśava Dāsa. Vaidyamanotsava (S. 1649), 27.

Nānak, Guru (A.D. 1538). Japī, 8, 12, 108 I. Prīchhā, 23. Portrait, 97. Life, 104 I.

Nanda Dāsa, of Rampur (c. S. 1600). Anekārtha, 40 I. Nāmamālā, 40 II., 41, 98 II. Rāsa-pañchādhyāya, 74 x., 77 II. Rukmiṇī-maṅgala, 74 VI., 77 I. Viraha-mañjari, 74 III.

Narahari Dāsa. Avatāra-charitra (S. 1733), 61.

Nārāyaṇa Dāsa, v. Nābhājī.

Narottama Puri, 78 I.

Nāthasahāya Motīrāma, of Peshawar, called Muhrah, scribe (S. 1869), 70.

Nayana Mukhopādhyāya, 35.

Nayavijaya, Jain teacher, 6, 7.

Nayavijaya, Kavi. Bhramaragītā, 100 II.

Nemidatta Yati, 6.

Nimānā Dāsa. Poem in praise of Rāma and Kṛishṇa, 82 II.

Padmākara Bhaṭṭa. Jagadvinoda (c. 1867), 46.

Paiṛā Mokhā, of Sultanpur, 104 I.

Paṭnī Mal, of Patna, scribe (S. 1778), 58.

Pratāpa Simha, Mahārājā of Sidhua, 102 I.

Prīthvirāj, of Delhi (A.D. 1198). Portrait, 97, vol. II.

Pūrṇabodhānanda Sarasvatī, 78 III.

Rā'e Singh. Rāmāyaṇa, 60.

Rājamalla, 5.

Rāmaji, Rishi, scribe (S. 1818), 25.

Rāmaprakāśa, 79 VII.

Rāma Simha Kavirāja. Pingalamāñjari, 48 II.

Rāo Ratan Singh, *of Ratlam*, 100 I., 101 II.
 Ratnaékhara Sūri, 6.
 Rūpchand, *Pandit*, 5.
 Sabal Singh, *Chauhān*. *Mahābhārata* (c. S. 1750), 62.
 Saman La'l, *of Amroha*, scribe (A.D. 1847, 1851), 77, 48.
 Sambhājī, *son of Šivājī* (A.D. 1689). Portrait, 91.
 Śaṅkara Āchārya, 78 v.
 Śāraṅga, scribe (S. 1710), 30.
 Śarīgadeva. *Saṅgīta-ratnākara*, 30.
 Siddons (G.), *Captain*, 15 III.
 Śiromāṇi Miśra. *Urvāśī-nāmamālā* (S. 1680), 99 I.
 Sivnābh, *king of Ceylon*, 8.
 Sohan. *Ashtāvakra*, 82 III.
 Śukadeva. *Adhyātma-prakāśa* (S. 1755), 80 IV.
 Śukladeva Bhaṭṭa, scribe (S. 1673), 2.
 Sundara Dāsa, *Dādūpanthī*. *Jñānasamudra* (S. 1710), 80 VI.
 Sundara Dāsa, *Kavīśvara*. *Sundaraśringāra* (S. 1688), 45, 98 I.
 Sūradāsa. *Bhramaragītā* (c. S. 1700), 76 II.

Sūrat Singh, *Ruja of Bikaner* (A.D. 1828). Genealogy, 20.
 Sūtaprakāśa. *Ātmachintāmaṇi* (S. 1898), 79 VII.
 Śyāma Pāṇḍe, scribe (S. 1798, 1799), 76 I. and II.
 Tāhkan. *Āśvamedha*, 82 VI.
 Temple (Sir Richard), 89.
 Trumpp (Ernest), *Dr.*, 8, 104 I.
 Tulasī Dāsa (S. 1600—1680). *Rāmacharitamānasa*, 58, 59. *Dohāvalī* (selections), 106 II.
 Urchhī, *wife of Prithvīrāj of Delhi*. Portrait, 97, vol. II.
 Uttam Singh, scribe (S. 1871), 66.
 Vallabhāchārya (S. 1587). Life, 17, 18.
 Vastīrām, scribe, 63.
 Vātsyāyana, 28.
 Vihārī Lāla. Copies of bills (S. 1902), 103 III.
 Vinayavijaya Gaṇi. *Śripāla-charitra* (S. 1736), 6.
 Virabhadra. *Bālacharitra-lilā*, 74 V.
 Viśvanātha Kavirāja, 43.
 Viṭṭhalanātha. Life, 17, 18.
 Vṛinda. *Śat-sai* (S. 1761), 105 V.
 Wilkinson (M.), *Rev.*, 1.
 Yaśovijaya Gaṇi. *Śripālacharitra* (S. 1736), 6. *Dravyaguṇa-paryāya*, 7.

CLASSED INDEX OF WORKS.

Numerals in parentheses indicate the date of composition of the work, or of the death of the author. Other numerals refer to the numbers under which the MSS. are described.

ARTS AND COMMERCE.

Sonārī-vidyā, notes on the goldsmith's art, 103 i.
Copies of bills executed by Vihārī Lālā in S. 1902,
108 iii.

BIOGRAPHY.

Bhaktamāla, lives of Vaishṇava saints, by Nābhājī.
Selections, 102 i.
Janamsākhi (S. 1582), life of Guru Nānak, by Bhāi
Bālā, 104 i.
Life of Vallabhāchārya (S. 1587) and his successors,
17, 18.

DICTIONARIES. See LEXICOGRAPHY.

DIVINATION.

Bichhī kā mantra, 103 vi.
Prichhā, a book of fate, ascribed to Guru Nānak
(A.D. 1539), 23.
Tantric charms (fragment), 24.

DRAMA.

Hanuman-nāṭaka (S. 1680), translated from the
Sanskrit by Hṛidaya Rāma, 32—34.
Prabodhachandrodaya (S. 1846), translated from
the Sanskrit of Kṛiṣṇa Miśra by Gulāb Singh,
79 viii., 108 ix.

DRAWINGS.

Miscellaneous subjects, 91.
Mythological subjects, 92, 97.
Rāgas and Rāgiṇīs, 93, 94, 95.
Yogī Āsanas and Mudrās, 96.

GENEALOGY.

Guruvamśāvalī, genealogy of the Sikh Gurus
(S. 1831), 107 ii.
Shāh-nāma, or Kings of Delhi (S. 1876), 21.
Genealogical accounts of the Gond Dynasty; one
(S. 1886) by Bhikhārī Bābu, Kānūngō of
Mandla, 22 i., another (S. 1885) by Mānak
Lāl Ojhā of Mandla, 22 ii.
Genealogy of Rājā Sūrat Singh of Bikaner (A.D.
1828), 20.
Genealogy of the Princes of Mewar, 19.
Genealogy of the Sikh Gurus, 81 v.

GRAMMAR.

Braj-bhāshā vyākaraṇa, or Braj-bhasha grammar
(incomplete), 87 i.
Laghu-Sārasvata, compiled from the Sanskrit by
Kalyāṇa Sarasvatī, 35.
Alphabetical tables in various forms of Hindi
handwriting, 36 i., 103 v.
Braj-bhasha grammar (A.D. 1811), by Lallū Lālā
Kavi, 36 ii.

Kashmiri grammar (c. 1820), by Bālamukunda, 38 iv.
 Notes by Sir William Jones on Braj-bhasha grammar, Hindi derivatives and prosody, 39.
 Panjabi grammar, 38 ii.

HISTORY. *See POETRY.—Historical.*

LEXICOGRAPHY.

Anekārtha, by Nanda Dāsa of Rampur, 40 i.
 Braj-bhāshā saṅgraha, or Braj-bhasha vocabulary, 37 ii.
 Nāmamālā, by Nanda Dāsa of Rampur, 40 ii., 41, 98 ii.
 Urvaśi-nāmamālā (S. 1680), by Śiromāṇi Miśra, 99 i.
 Comparative vocabulary of Hindi, Marathi, and Gujarati words, 38 i.
 Hindi-English Dictionary, by M. A. A., 42.
 Kashmiri vocabulary, 38 v.
 Panjabi vocabulary, 38 iii.

MATHEMATICS.

Līlāvati (S. 1736), translated from the Sanskrit of Bhāskarāchārya by Lālchand, 25.
 Līlāvati-chaṇḍikā, by Anup Rāya, 26.

MEDICINE.

Kālajñāna (S. 1841), by Lakshmi Vallabha Gani, 104 iv.
 Kokamañjari (c. S. 1750), by Ānanda Kavi, 28.
 Kokasāravidhi (fragment), 29.
 Vaidyamanotsava (S. 1649), by Nainsukh, son of Keśava Dāsa, 27.
 Medical prescriptions in verse, appended to Hanuman-nāṭaka, 32.

MUSIC.

Buddhiprakāśadarpaṇa, by Diwān Lachhīrām, 31.
 Saṅgitadarpaṇa, by Harivallabha, 30.
 Notes by Sir William Jones on Hindu music, 39.

POETRY.

1. General.

Gau-singh ki kathā, by Devidāsa, 107 i.
 Sādhāraṇa Hindī gāṇa, 102 ii.

Sārūktāvalī (S. 1880), by Haridayāl, 79 ii.
 Śat-sai (S. 1761), by Vṛinda, 105 v.
 Tilaśata, 105 iv.
 Hindi songs, 75 ii., 84, 85.
 Marwari songs, 100 iii., 101 i.

2. Historical.

Ālhakhaṇḍa, ascribed to Chand Bardā'i, 50.
 Chhatrasāl ki laṭāi (c. S. 1811), 51.
 Hamir rāyā kā saṃkṣhepa, 103 viii.
 Prīthvirāj rāsau, ascribed to Chand Bardā'i, 49, 50, 103 iv. and vii.
 Ratan Sen va Sultān Shāh, by Keśava Bhatta, 52.
 Shahidī Imām Ḥasan o Ḥusain, by Bakhtāwar, 53.
 Vachanikā, an anonymous poem on the defeat of Jaswant Singh of Jodhpur by Aurangzeb (A.D. 1658), 100 i., 101 ii.

3. Religious.

Adhyātma-prakāśa (S. 1755), by Śukadeva, 80 iv.
 Adhyātma-Rāmāyaṇa (S. 1839), translated from the Sanskrit by Gulāb Singh, 66, 67, 79 i.
 Ādyādmaṅgala, 75 i.
 Amṛitadhārā (S. 1728), by Bhagavān Dāsa, Nirañjani, 80 v.
 Amṛitsar-māhātmya, 106 i.
 Aparokshānubhava, translated from the Sanskrit of Śaṅkara Āchārya, 78 v., 108 ii.
 Ārati, in praise of Rāma and Kṛiṣṇa, 79 iv.
 Ashṭāvakra, translated from the Sanskrit by Dayāl Anemī, 78 iii., 108 vi.; by Sohan, 82 iii.
 Āsvamedha, by Tahkan, 82 vi.
 Ātmachintāmaṇi (S. 1898), by Sūtaprakāśa, 79 vii.
 Avagata-ullāsa (S. 1732), by Dayāl Anemī, 79 vi.
 Extracts, 81 iii., 82 v.
 Avatāracharitra (S. 1733), by Narahari Dāsa, 61.
 Bālacharitra-lilā, by Virabhadra, 74 v.
 Bhāgavatapurāṇa. Sk. vii.—ix., 68; Sk. x., 69, 70; Sk. xi., by Jugatānanda, 71.
 Bhajana-śata, by Dhruva Dāsa, 74 vii.
 Bhāvarasāmṛita (S. 1834), by Gulāb Singh, 79 iii., 80 iii.
 Bhramaragītā (c. S. 1700), by Sūradāsa, 76 ii.; by Kavi Nayavijaya, 100 ii.
 Bist-chahār avatāra, 73.

Dharmasamādhi, by Kṛiṣṇa Kavi, 76 i.
 Dhyāna-mañjari, by Agra Dāsa, 74 iv.
 Dohāvalī, by Tulasi Dāsa (S. 1680), 106 ii.
 Dvādaśa avatāra liṅga, 72.
 Govinda-bhajana, 76 ii.
 Govindagītā, translated from the Bhagavadgītā by Guru Govind Singh (A.D. 1708), 63, 64.
 Haricharitra (S. 1587), translated from Bhāgavata-purāṇa, Sk. x., by Lālach, 54—57.
 Hastāmala-praśnottara (S. 1736), by Dayāl Anemī, 78 iv., 108 iii.
 Jñānabodhini, by Dayāl Anemī, 78 ii., 108 iv.
 Jñānamañjari, by Bhulle Shāh, 104 iii.
 Jñānasamudra (S. 1710), by Sundara Dāsa, Dādūpanthī, 80 vi.
 Kabir Nānak kī goshta, 75 i.
 Mahābhārata (c. S. 1750), by Sabal Singh, Chauhān, 62.
 Mākhan-lilā, 74 i.
 Manaśikshā, by Dhruva Dāsa, 74 viii.
 Mokshapantha-prakāśa (S. 1835), by Gulāb Singh, 80 ii.
 Munindra Hanumān kī goshta, 75 i.
 Premapadārtha, by Bhagavān Dāsa Nirañjanī, 74 ix.
 Rāmācharitamānasa, by Tulasi Dāsa (S. 1680), 58, 59.
 Rāmāśvamedha (S. 1830), an episode from the Padmapurāṇa, translated by Madhusūdana Dāsa, 65.
 Rāmāyaṇa, by Rā'e Singh, 60.
 Rāsapañchādhyaṇya, by Nanda Dāsa, 74 x., 77 ii.
 Rukmini-māngala, by Nanda Dāsa, 74 vi., 77 i.
 Vachan santā ke, 106 iii.
 Vairāgya-sātaka (S. 1833), by Malūk Singh, 80 i.; by an anonymous poet (S. 1881), 79 v.
 Vichāramālā (S. 1726), by Anātha Dāsa, 78 i., 108 vii.
 Viraha-lilā, by Ānanda Ghana (A.D. 1739), 74 ii.
 Viraha-mañjari, by Nanda Dāsa, 74 iii.
 Yogavāsiṣṭhasāra, translated from the Sanskrit by Kavindrāchārya, 82 iv., 108 v.
 Poem in praise of Rāma and Kṛiṣṇa, by Niṁānā Dāsa, 82 ii.
 Poem on the marriage of Sītā, 106 vi.

Poem on Vedānta philosophy. Extracts, 81 iv.
 Poems by Bhulle Shāh, 104 iii.

RELIGION.

1. Christian.

Roman Missal (c. A.D. 1830) 1.

2. Hindu.

(See also under POETRY.—Religious.)

Ātmāsiddhānta, 108 xi.
 Hindu kī jātimālā, 102 v.
 Hindu kī parvon kā vṛittānta, 102 iv.
 Nivṛittitattvaviveka, 106 v.
 Santa-sikshā, 106 iv.
 Sat-prasnottari, 82 i.

3. Jain.

Banārasī-vilāsa, by Banārasī Dāsa, 4.
 Bāvani (S. 1682), by Banārasī Dāsa, 4.
 Dravyaguṇaparyāya, by Yaśovijaya Gaṇi, 7.
 Gajasiṁha-charitra (S. 1556), 3.
 Jinasahasranāma (S. 1690), by Banārasī Dāsa, 4.
 Kisan-bāvani (S. 1767), by Kisan Dāsa, 99 ii.
 Muktimuktāvalī (S. 1691), by Banārasī Dāsa, 4.
 Samayasāra (S. 1698), by Banārasī Dāsa, 5.
 Śrīpālacharitra (S. 1736), by Vinayavijaya Gaṇi and Yaśovijaya Gaṇi, 6.

Jain hymns, 2.

Poem in honour of Mallaji (S. 1646), 3.

4. Sikh.

Ādi Granth, compiled by Guru Arjun (A.D. 1606), 8—11. Extracts, 13, 108 x. and xi.
 Granth, by Guru Govind Singh (A.D. 1708), 15. Extracts, 81 i. and ii., 82 vii.
 Hakikat Rāje Sivnābh kī, 8.
 Japji, by Guru Nānak (A.D. 1539), 8, 12, 108 i.
 Parchiyāṇ Prem-bhagatāṇ, ascribed to Guru Govind Singh, 16.
 Sukhmani, by Guru Arjun (A.D. 1606), 14.
 Hymns by Guru Tegh Bahādur, 81 iv.

RHETORIC AND PROSODY.

Bhāshābhūṣhaṇa, by Jaswant Singh, Rājā of Jodhpur (A.D. 1681), 48 i.

Chitravilāsa, by Amṛita Rāya, 105 III.
 Jagadvinoda (c. 1867), by Padmākara Bhaṭṭa, 46.
 Kavipriyā (S. 1658), by Keśava Dāsa, 44, 105 II.
 Piṅgalamañjari, by Rāma Simha Kavirāja, 48 II.
 Rājasamāja, 48 I.
 Rasikapriyā (S. 1648), by Keśava Dāsa, 43, 47 I., 105 I. Extracts, 91, 93 IV.
 Sundaraśringāra (S. 1688), by Sundara Dāsa, Kaviśvara, 45, 98 I.
 Poem on lovers (anonymous), 47 II.

TALES (Prose and Verse).
 Insāf Rājā Harbong kā, 108 II.
 Kissah i Pūran Bhagat, by Kādir Yār, 89.
 Kissah i Saif al-mulūk, by Luṭf 'Ali. Extracts, 90.
 Manohara kahāniyāṇ, 102 III.
 Pañcha-saheli (S. 1575), by Chhayal, 100 IV.
 Ratan Sen, by Hans Shāh, 83.
 Story of a merchant (fragment), 87.
 Story of Rājā Champak Sen (fragment), 86.
 Tales in verse (fragment), 88.

VOCABULARIES. See LEXICOGRAPHY.

NUMERICAL INDEX.

SHOWING THE CORRESPONDENCE OF THE NUMBERS BY WHICH THE MANUSCRIPTS
ARE DESIGNATED WITH THE NUMBERS UNDER WHICH THEY ARE DESCRIBED IN THE
PRESENT CATALOGUE.

No.	Cat.	No.	Cat.	No.	Cat.
	HARLEIAN.	21934	95	26543	17
415	2	22393	4	26544	18
		24044	68	26545	19
	ADDITIONAL.	24045	84	26547	20
5577	59	24099	96	26548	21
5578	43	25432-33	42	26549	92
5580	98	25680	11	26550	93
5585	40	26358E	5	26594	37
5586	45	26363	6	26595	38
5587	44	26373	25	27215	102
5588	74	26376	99	27216	46
5620	69	26450c	3		
5660c	28	26450D	86		ORIENTAL.
6647	55	26451	87	388	50
6648	56	26454F	27	389	51
6649	54	26525	14	390	52
6650	62	26532	47	391	41
6651	58	26533	75	392	22
6652	26	26535	85	847	12
7033-34	39	26536	76	1007	65
8924	60	26537	88	1125	8
9825	57	26539	61	1757	36
16880	83	26540	80	1882	53
21452	15	26541	101	1943	89
21475	91	26542	100	1959	90

NUMERICAL INDEX.

No.	Cat.	No.	Cat.	No.	Cat.
2025	77	2754	104	2767	64
2031	103	2755	79	2821	94
2033	48	2756	80	3263	71
2144	35	2757	105	4533	7
2159	9	2758	81	4540	108
2175	49	2759	16	4546	1
2744	70	2760	82	4769-70	97
2748	10	2761	106	4825	72
2749	66	2762	107	4826	73
2750	67	2763	78	4827	24
2751	32	2764	23	4828	29
2752	33	2765	31	5077	13
2753	34	2766	63		

CATALOGUE
OF
HINDUSTANI MANUSCRIPTS.

CATALOGUE OF HINDUSTANI MANUSCRIPTS.

HINDUISM.

1.

Or. 2035.—Foll. 67; 8 in. by 5; 11 lines, 3 in. long; written in Shikastah; dated Moradabad, Nov. 11 and 15, A.D. 1851.

[SIR HENRY M. ELLIOT.]

گیان گوشت

An elementary treatise on Yoga, by Saman La'l, of Amroha.

سجدہ کرتا ہون اوسکو جسکے یہ دنیا چن

سب میں وہ موجود بیشک اور ترمنو عن (؟)

The author states in a preface to his 'Ilm i munjali' (no. 84) that he was a Kāyastha by caste; that he was born and educated at Amroha, in the District of Moradabad; and that he was seventeen years old when the invasion of Kumaun took place. This no doubt has reference to the incursion made by Prithvī Narāyan of Nepal in A.D. 1789, of which the author has written a short account, appended to his romance Kisshā i Rājah Chitramukut (no. 80). He goes on to say that during that time Captain Rayter (?), کپٹن ریٹر, came to Amroha in charge of a detachment of soldiers, and appointed him

to the superintendence of the military godown (گوڈام) or stores at Kashipur. After this, Saman La'l was placed in charge of the stores at Almora and at Benares. This occupied a period of sixteen years, after which he came to Moradabad, the Commissioner of which place appointed him a special pleader. After practising at the bar for twenty-six years, he retired from public service, and sought rest in his native city of Amroha. After a while, being tired of living in idleness, he began the compilation of the 'Ilm i munjali', a work which he completed, after six months' labour, in A.D. 1846.

The present MS. contains a short description of the various systems of Yoga, as practised by Hindu devotees, and of the technical terms connected with it. It is preceded by three poems, one in praise of God, the second a eulogy on Sir Henry Elliot, to whom the work is dedicated, the third containing a few prefatory remarks, in which the author states that the work is a translation from a Hindi original :

ہندی سے ترجمہ کیا اردو میں یہ محیف
ہی گیان گوشت الیت اسکا نام شریف

The volume is divided into five Bābs, as follows :

Bāb 1, in three Faṣls, Sāṅkhyā-yoga, fol. 7a; Bāb 2, Aṣṭāvakra-yoga, fol. 26a; Bāb 3, Bhauma, or the particular postures adopted by Yogins, fol. 33b; Bāb 4, in three Faṣls, Haṭha-yoga, fol. 38a; Bāb 5, Rāja-yoga, fol. 45b.

Appended to this work (foll. 57—67) is a short treatise, also by Saman La'l, on the origin of the Kāyastha caste.

The MS. appears to be in the author's own handwriting. It is the one entered as no. 181 in the "Catalogue of the Manuscripts of Sir H. Elliot," which appeared in the Journal of the Asiatic Society of Bengal, vol. xxiii., p. 256. See also Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 51.

2.

Or. 1967.—Foll. 17; 13 in. by 10 $\frac{1}{2}$; 13 lines, 11 in. long; written in oblong, in Nestalik-āmez, about A.D. 1850. Slightly worm-eaten.

[SIR HENRY M. ELLIOT.]

جنتری نام تیوہار

A Calendar of Hindu festivals.

جنتری نام تیوہار ہے قوم ہندو کی جو تمام سال میں ہوتی ہیں اصلاح ہندوستان میں

This work, of unknown authorship, contains a tabulated account of the different Hindu religious festivals throughout the year. They are arranged in numerical order according to the months of the Hindu year in which they occur. A short description is given of the religious rites and customs peculiar to each festival.

The MS. was probably the author's rough draft. A neatly-written copy of this work will be found in no. 113, art. i.

3.

Or. 2037.—Foll. 78; 11 in. by 7 $\frac{1}{2}$; 16 lines, 5 $\frac{1}{2}$ in. long; written in cursive Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

تاریخ نادر

A treatise on Hindu cosmogony, castes and tribes, with an account of the Muhammadan sects of India, by Sevati La'l, of Bareilly.

هزاران هزار سجدہ اور تعریف اوس کرتار Beg. سرجن ہار کو

The preface to this work is written by Gulzārī La'l (see no. 21), a brother of the author, who appears also to have co-operated with him in some measure in its compilation. In it he states that the materials on which this history is based are taken from Sanskrit Purāṇas and other works, and from well-known Persian histories. He has also given a detailed account of his own official career from the age of fourteen, when he first obtained employment in the District of Bareilly, A.D. 1825, and states that the author was assisted by Mangal Sen Miśr and Gokulchand Miśr, Pandits of Bareilly.

The date of composition, A.H. 1263 (A.D. 1846), and the title of the work are expressed in a Persian chronogram at the end of the preface (fol. 3a).

The history is divided into six chapters (Bāb), subdivided into sections (Dafa') and subsections (Zamn). The contents are as follows :

1. The creation of the world, with an account of the rulers of India from the earliest times, fol. 3a. 2. The Brahman castes and their origin, fol. 35a. 3. The Kshatriyas, fol. 36b. 4. The Vaiśyas, fol. 39a. 5. The Sudras, fol. 56b. 6. Muhammadan sects of India, fol. 71b.

HISTORY.

GENERAL HISTORY.

4.

Or. 1959.—Foll. 24; 10 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$; about 18 lines, 4 $\frac{1}{2}$ in. long; written in Nestalik, apparently in A.D. 1846.

[SIR HENRY M. ELLIOT.]

A volume of miscellaneous extracts, of which the following only is in Hindustani:

Foll. 10—24. *لب التواریخ*

A Hindustani translation by Lewis Da-costa, Assistant Superintendent of Police, Lower Provinces, assisted by Hakim Maulavi 'Abd al-Majid and other natives, of A. F. Tytler's "Elements of General History, ancient and modern," from the ninth edition of 1825, corrected by Edward Nares.

This work was published in two volumes, Calcutta, 1829, under the patronage of the Bombay Native Education Society, and in 1830 a third volume was added, containing a translation of Dr. Nares' continuation of Tytler's History up to the death of King George III. in 1820.

The extracts contained in this volume consist of the translator's title-page, the table of contents of the three volumes, and short passages from the work.

The date of transcription, A.H. 1262 (A.D. 1846) appears at the end of the first extract, taken from the *Lutf 'Ali-nāmah*, a Panjabi romance, which is in the same handwriting.

5.

Or. 1970.—Foll. 93; 11 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$; 18 lines, 5 $\frac{1}{2}$ in. long; written in Shikastah, in the 19th century. [SIR HENRY M. ELLIOT.]

جامع التواریخ

A general history, in Persian, compiled

A.H. 1250 (A.D. 1834-35) by Kāzī Fakīr Muḥammad B. Kāzī Muḥammad Rīzā. See the Persian Catalogue, p. 899b.

Foll. 72—91 contain fragmentary extracts from an anonymous Hindustani translation of the Persian history, to which are appended chronological tables, translated into Hindustani from an unspecified English work.

SPECIAL HISTORIES.

6.

Add. 26284.—Foll. 59; 8 $\frac{1}{2}$ in. by 6; 15 lines, 4 in. long; written in Shikastah; dated 13th July, A.D. 1790.

[WM. ERSKINE.]

قصہ احوال روہلہ

A short account of the Rohilla chiefs of Rohilkhand, from the time of Dā'ūd Khān in the beginning of the 18th century, to the death of Shujā' al-Daulah, Nawab of Oudh, A.D. 1775; by Rustam 'Ali, Sūbedār.

جو کچھ کہ نوکری اوسی ای قادر کمال
بندہ تب کر سکے تو بشر کے ہی کیا مجال

The author states in the prologue that he was a native of Bijapur, and held the appointment of Sūbedār of Delhi, in which city he compiled this work at the request of Mr. John Harris Ford, one of the officials of that town.

The work consists almost entirely of an account of 'Ali Muḥammad Khān, the adopted son and successor of Dā'ūd Khān. The historical events briefly sketched in it are detailed in the *Gulistān i rāḥmat* of Muḥammad Mustajāb Khān. See the Persian Catalogue,

p. 307b. An abridged English translation of the Persian history was made by Mr. Charles Elliott, London, 1831, under the title of the "Life of Hafiz ool-moolk, Hafiz Rehmut Khan."

It is stated in the superscription that this copy was written by Roshan La'l, at the request of Mr. Martin Hewitt.

On the fly-leaf is written: "From Genl. Malcolm to Mr. Erskine, Nov. 1811."

7.

Or. 1921.—Foll. 101; 9 in. by $5\frac{1}{2}$; 14 lines, $3\frac{1}{2}$ in. long; written in Nestalik, about A.D. 1845.

[SIR HENRY M. ELLIOT.]

اخبار حسن

A general history of the Rohilla chiefs of Kather (or Rohilkhand), from their origin to the death of Ghulām Kādir Khān, A.D. 1788, by Muḥammad Ḥasan Rīzā Khān.

حمد پیغمبر اور ثنا یعدت ذات پاک قدسی صفات کی

The author was the son of Muḥammad Kāmkār Khān, grandson of Muḥammad Ilāh-yār Khān, and great-grandson of Ḥāfiẓ al-mulk Ḥāfiẓ Rahmat Khān, the celebrated Rohilla chief.

The work is in two parts (Chaman), each divided into four chapters (Roshan), and was composed A.H. 1250 (A.D. 1834) at the request of Mr. Theophilus Babelow (?), بابلو.

Contents:—Chaman I., in four Roshans: Roshan 1. Origin and genealogy of Afghan tribes, with an account of Dā'ūd Khān, fol. 3a. 2. Nawab 'Ali Muḥammad Khān, fol. 9a. 3. Nawab Ḥāfiẓ al-mulk Ḥāfiẓ Rahmat Khān, fol. 19b. 4. Nawab Dūndī Khān, Bakhsī Muḥammad Sardār Khān, and Muḥammad Fath Khān Khānsāmān, fol. 53a.

Chaman II., in four Roshans: Roshan 1. Nawab Faiz Allāh Khān, fol. 59b. 2. Nawab

Muhammad 'Ali Khān, and Nawab Aḥmad 'Ali Khān, fol. 64a. 3. Nawab Najīb al-Daulah, Nawab Muḥammad Zābitah Khān, and Ghulām Kādir Khān, fol. 72a. 4. Rohilla chiefs of Farukhabad, fol. 91a.

The title of the work and date of composition are expressed in a chronogram, fol. 2b.

8.

Add. 18891.—Foll. 304; $8\frac{3}{4}$ in. by $6\frac{3}{4}$; 11 lines, $4\frac{1}{2}$ in. long; written in bold Nestalik, in the 19th century.

سمستان کورگ کی تواریخ

History of the Rajahs of Coorg (Kurg) from A.H. 1047 to 1222, and more particularly of the ruling sovereign, Vir Rājendra Wadiyar; translated from the Persian by Munshī Muḥammad Ibrāhīm Maḳbah. See the Persian Catalogue, p. 333a.

خداء تعلی کی تعریف اور حضرت پیغمبر کی نعمت کے پیغمبے حقیقت یہ ہے

The chronicles of the Rajahs of Coorg, from A.H. 1047 (A.D. 1637), when Madrāj Wadiyar ascended the throne, were compiled in Canarese, by order of Dodda Vir Rājendra Wadiyar, in the year 1211 (A.D. 1796). The translator states in his preface that the records of the previous years had been destroyed during the invasions of Nawab Haidar 'Ali Khān and his son Tipū Sultān. Mahārāja Vir Rājendra Wadiyar had this Canarese MS. translated into Persian by Husain Khān Lūhānī, one of his Munshīs, at the same time supplying further particulars of his own reign and of that of his father, Ling Rājendra Wadiyar.

The Persian history, of which this is a Hindustani translation, is carried up to the death of the Mahārāja's first wife, Mahādew Rānī, in Rabī I., A.H. 1222 (May, A.D. 1807), and relates more particularly to his dealing with the East India Company.

Appended to the work (fol. 291b—303) is a translation of a Persian letter, dated the 14th Ramazān, A.H. 1223 (3rd Nov. 1808), sent by the Mahārājah to Mr. James Stevens (then Senior Judge of the Court of Appeal for the Province of Malabar, Canara and Soonda Balaghaut), in which he gives a detailed account of the conspiracy against his life, and of the slaughter of the Coorg conspirators by his African bodyguard. A history of these events, and a full description of the Canarese MS. and its contents, will be found in Lewis Rice's "Mysore and Coorg," vol. iii., pp. 101—134.

The present translation was made at the request of Mr. Edward Nash. Its title, date, and place of translation, Bombay, A.H. 1224 (A.D. 1809), and the translator's name, are noted on the fly-leaf. This copy appears to have been written about the same time.

Prefixed is an engraved portrait of the Rājah Vir Rājendra Wadiyar, published in January 1806 by Edward Orme.

9.

Or. 376.—Foll. 68 ; 9 in. by 5 ; 11 lines, $3\frac{1}{4}$ in. long ; written in Nestalik ; dated Delhi, A.H. 1267 (A.D. 1851).

[GEO. WM. HAMILTON.]

حال جنگ کابل

A narrative of the expedition of the "Army of the Indus" to Kabul, A.D. 1838 to 1840 ; by Saiyid Fidā Husain, called Nabi Bakhsh, Bukhārī.

حمد بعد پروردگار عالم میں واجب ہے

Fidā Husain states in a short prologue that he was a Jama'dār in a regiment of Bengal Native Cavalry when the expedition against Dost Muḥammad Khān, Amir of Kabul, was determined upon, with the object of deposing him and placing Shāh Shujā' on the throne in his stead. The regiment to which the author was attached was then

stationed at Meerut, and was one of those selected for active service in this campaign. When leaving Meerut, his brother, Hājī Husain 'Alī Khān, requested him to keep a written account of the expedition and of the unknown countries he was about to visit.

The author gives a brief and concise narration of the march of his regiment from Meerut to Delhi, and thence to Firozpur, where the "Army of the Indus" was concentrated. He enumerates the various regiments which took part in the campaign, the review of the troops at Firozpur in presence of Lord Auckland and Mahārājah Ranjīt Singh, the various stages and incidents of the march through Sindh into southern Afghanistan, the occupation of Kandahar (April 1839), the installation of Shāh Shujā' on the throne of Kabul (May 1839), the flight of Dost Muḥammad Khān, his final struggle, and surrender to the British Envoy, Sir William Macnaghten, his despatch under an escort to Ludhiana, and the departure of the army from Kabul on the 12th Nov. 1840 (fol. 61a), and the author's return to Delhi.

The narrative concludes with the remark that only 7,000 men survived out of a force of 60,000 who had set out on the expedition. See Kaye's "History of the War in Afghanistan," vol. i., p. 388, to vol. ii., p. 98.

The date of the departure of the author's regiment from Meerut as given in this MS. is the 30th Nov. 1830 and the 15th Sha'bān, A.H. 1245. These dates do not correspond, and are clearly inaccurate, as the advance of the army was made in 1838. This date, and that of the departure of the army from Kabul, 12th Nov. 1840, are the only two given in the course of the narrative.

It appears from the superscription, in Persian, that this copy was written by Lāla Dayānāth at the request of Lāla Bālak Rām, that it was commenced on the 19th Rabī' I., A.H. 1267, completed on the 18th Rabī' II., and collated on the 25th Jumādā II. (27th April, 1851).

BIOGRAPHY.

10.

Add. 8923.—Foll. 56; $8\frac{1}{2}$ in. by 5; 16 lines, $3\frac{1}{2}$ in. long; written in Nestalik, with ruled margins; dated 21st Sha'bān, A.H. 1204 (6th May, A.D. 1790).

مجموعه عاشقین

Notices of saints, in verse, by Saiyid 'Abd al-'Alī, poetically surnamed Adham.

شکر بیحد در جناب کبریا
کن ستین ارض و سما پیدا کیا

The author is not noticed in any of the Hindustani *Tazkirahs*, nor does he give any account of himself. He was probably one of the earlier Dakhani poets of the 18th century.

The MS. contains short anecdotes and notices in verse of saints, devotees, princes, and other persons noted for their piety, not only of the Muhammadan but also of other religions. There are drawings of thirty-seven of the persons described, amongst whom are the Prophet Muhammad, the Virgin Mary with the Infant Christ, also the Hindu deities Gāneśa, Gaṅgā, Rāmachandra, Kṛishṇa, and Durgā, and the Jain saint Gorakhnāth. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 114.

The title of the work, with the author's name, and date, are supplied by the copyist in a colophon at the end of the MS.

TAZKIRAHs, OR LIVES OF POETS.

11.

Or. 2188.—Foll. 88; $9\frac{1}{2}$ in. by $7\frac{1}{2}$; 11 lines, 4 in. long; written in Nestalik, in the 19th century.

تذکرہ علی حسینی گردیزی

A *Tazkirah* of Hindustani poets, by Fath 'Alī, commonly called 'Alī Husainī Gurdezī.

ابتداء سخن محمد سخن آفرینی سزاست

This *Tazkirah*, written in Delhi A.H. 1165 (A.D. 1751-52), contains notices of about 100 poets, which are arranged in a rough alphabetical order by the initial letters of their *Takhallus*, or poetical surnames, with extensive extracts from their works. The biographical notices and preface are in Persian. The author has not given any account of himself. In the *Majmū'ah i naghz*, or *Tazkirah* of 'Abd al-Kāsim of Delhi, written A.H. 1221 (A.D. 1806), he is mentioned as still alive. See the Persian Catalogue, p. 1071a; Sprenger, *Oudh Catalogue*, p. 178; Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. i., p. 523; and *Journal Asiatique*, 5^e Série, vol. ii., p. 369.

The last two pages contain an alphabetical list of the poets noticed in the work.

12.

Add. 27319.—Foll. 271; $9\frac{1}{4}$ in. by 6; 15 lines, $3\frac{3}{4}$ in. long; written in Nestalik, about the close of the 18th century.

[DUNCAN FORBES.]

گلزار ابراهیم

A *Tazkirah* of Hindustani poets, by Nawab 'Alī Ibrāhīm Khan, poetically surnamed Khalīl.

رعایی کلام محمد متکمی است که الحای

Nawab Amin al-Daulah 'Alī Ibrāhīm Khan Nāṣir Jang was born in Patna. He was a man of considerable attainments, both as an author and also as a judicial officer, and enjoyed the friendship of Lord Hastings, who appointed him to the post of Chief

Magistrate at Benares, in which city he died A.H. 1208 (A.D. 1793-94). The date of his death is expressed in a chronogram by the poet Jur'at.

'Alī Ibrāhīm Khān was a voluminous Persian author, and wrote under the Takhallus Khalil and also Hāl. He has also written an interesting article on "Trial by Ordeal among the Hindus," which appeared in the Asiatic Researches, vol. i. (A.D. 1788), p. 471. See the Persian Catalogue, pp. 328a, 375b, and 410a : also Sprenger, Oudh Catalogue, p. 180 ; Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., pp. 1 and 191 ; and N. Bland's "Biography of Poets," Journal of the Royal Asiatic Society, vol. ix. (A.D. 1848), p. 159.

The MS. contains extracts from the writings of about 300 Hindustani poets, with a short preface and biographical notices in Persian. The poets are alphabetically arranged by the first letter only of their Takhallus. The author states in the preface that he completed the compilation of this Tazkirah in A.H. 1198 (A.D. 1784).

Foll. 262b—269b contain a copy of a Masnawī by Mīr Taki (see no. 63) written by another hand, which begins :—

عشق ہی تازہ کار [و] تازہ خیال
هر جگہ اوسے ایک نئی ہی چال

The arrangement of the lines differs from that of the poem as contained in the Kulliyāt of that poet, Calcutta edition, 1811, pp. 897—910.

Foll. 270 and 271 contain a duplicate copy of foll. 265a—267a.

Prefixed to the Tazkirah (foll. 2—8) are extracts from the works of some unidentified poet.

13.

Or. 2160.—Foll. 251; 9 in. by $6\frac{1}{4}$; 15 lines, 4 in. long ; written in Shikastah-āmez, about the beginning of the 19th century.

[GARCI^N DE TASSY.]

Another copy of the Gulzār i Ibrāhīm, described above.

On the first page is found the name of a former owner, "T. Macan."

14.

Or. 228.—Foll. 154; 9 in. by 5; 16 lines, $3\frac{2}{3}$ in. long ; written in Nestalik, about the close of the 18th century. From the Royal Library of Lucknow.

[GEO. WM. HAMILTON.]

تذکرہ هندی

A Tazkirah of Hindustani poets, by Ghulām Hamadānī, poetically surnamed Muṣḥafī.

نیکوتین تذکرہ کہ غنچہ دہا ارباب سخن

Muṣḥafī was the son of Wali Muḥammad of Amroha, in the District of Moradabad. He left his native city A.H. 1190 (A.D. 1776) in early manhood, and went to Delhi to study the art of Persian and Rekhtah poetry. He there became an author of great celebrity, and meetings (mushā'arah) of the most eminent poets of Delhi were held at his house. Inshā, Jur'at, Mīr Hasan, and other well-known Urdu poets, took part in these competitions of poetical skill.

After residing for twelve years at Delhi, Muṣḥafī, following the example of the majority of Urdu poets, proceeded to Lucknow, where he settled under the patronage of Mirzā Sulaimān Shikūh, son of the Emperor Shāh 'Ālam. He died, according to Āzād, in A.H. 1240 (A.D. 1824-25), and was about eighty years of age when he wrote his last Diwān. Sheftah also, the author of the Gulshan i bekhār (no. 16), written A.H. 1250, states in his notice of this poet that it was ten years since he died.

Besides this work, Muṣḥafī is the author of several Hindustani Diwāns (variously stated to be six or eight in number), also a

Persian *Dīwān* and *Tazkirah*. See the Persian Catalogue, p. 378; *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. ii., p. 284; *Āzād*, *Āb i ḥayāt*, p. 319; and *Nassākh*, *Sukhan i shu'arā*, p. 440.

This *Tazkirah* contains notices of about 350 Hindustani poets, in a rough alphabetical arrangement by their *Takhallus*, with extracts from their writings. The preface and biographical notices are in Persian. It was written at the request of *Mir Mustahsām*, *Khālik*, son of *Mir Ḥasan* (see no. 69), and was completed A.H. 1209 (A.D. 1794-95).

The MS. bears the stamps of the kings of Oudh.

15.

Add. 24043.—Foll. 168; 10 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$; 13 lines, 5 $\frac{1}{2}$ in. long; written in large *Nestalik*, in the beginning of the 19th century.

[H. H. WILSON.]

دیوان جہان

A *Tazkirah* of Hindustani poets, by *Benī Narāyan*, poetically surnamed *Jahān*.

Beg. کر آغاز سخنِ حمد خدا سے
پھر اسکے بعد نعتِ مصطفیٰ سے

Benī Narāyan states in the preface that he was a native of Lahore, but was compelled, owing to adverse circumstances, to quit his native city. He accordingly settled in Calcutta, and, after remaining there for twelve years in a state of extreme poverty, he was introduced to the notice of Captain Thomas Roebuck, Secretary to the College of Fort William, through *Haidar Bakhsh*, *Haidari*, one of the *Munshis* of that College (see no. 83), and was induced by him to compile this *Tazkirah*, having previously translated the *Chār gulshan* (no. 96) from the Persian.

This work contains notices of 125 Hindustani poets, arranged roughly under the initial letters of their *Takhallus*. It has

hardly any literary merit, the biographical notices being very brief, consisting merely of the names, parentage, residence, and names of the teachers, of the poets, without a single date, or any particulars not supplied in previous *Tazkirahs*. In fact, the work is more of the nature of a poetical anthology. It appears to have been written A.D. 1814. See *Roebuck's Annals of the College of Fort William*, p. 425. *Sprenger* gives A.H. 1227 (A.D. 1812) as the date of composition. This was probably the date of the commencement of the work.

Appended to the *Tazkirah* (foll. 129—163) are a number of *Ruba'is*, *Matla's* and *Fards*, apparently written by the author.

According to *Garcin de Tassy*, *Benī Narāyan* also made a Hindustani translation of the Persian *Tanbīh al-ghāfiūn* of *Shāh Rafī' al-Dīn* of Calcutta in A.H. 1245 (A.D. 1829-30). He also states that the author became a Muhammadan and follower of the celebrated reformer *Saiyid Ahmad* (who was slain in battle, A.D. 1831). See *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. i., p. 319, and *Sprenger*, *Oudh Catalogue*, p. 188.

At the end of the MS. (foll. 164—168) are added a collection of *Ghazals* recited by eight poets at a *mushā'arah* held at Calcutta on the 25th of July (the year not noted). This was probably the "Fourteenth Public Disputations" of the College of Fort William, held on the 25th July, 1815. (See *Roebuck's Annals*, p. 435.) The poems are written as an addendum to the *Tazkirah*. The names of these poets are—

1. *Jawān*, *Mīrzā Kāzim 'Alī*, of Delhi.
2. *Haidari*, *Mir Haidar Bakhsh*, of Delhi.
3. *Rawān*, *Saiyid Ja'far 'Alī*, of Lucknow.
4. *Shuhrat*, *Iftikhār al-Dīn 'Alī Khān*.
5. 'Ayān, *Mīrzā Hāshim 'Alī*, youngest son of *Kāzim 'Alī*, *Jawān*.
6. *Kāsim*, *Abū al-Kāsim Khān*, of Delhi.
7. *Mumtāz*, *Mīrzā Kāsim 'Alī*, eldest son of *Kāzim 'Alī*, *Jawān*.
8. *Wilā*, *Mazhar 'Alī Khān*, of Delhi.

16.

Or. 2164.—Foll. 210; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$; 15 lines, 3 $\frac{3}{4}$ in. long; written in cursive Nestalik; dated 2nd Shawwāl, A.H. 1252 (January, A.D. 1837). [GARCIIN DE TASSY.]

گلشن بخار

A Tazkirah of Hindustani poets, by Nawab Muḥammad Muṣṭafā Khān, poetically sur-named Sheftah.

گل سرسبد سخن حمد چن ترازیست Beg.

Nawab Muḥammad Muṣṭafā Khān was the son of Nawab Murtazā Khān of Delhi, and the pupil of the poet Mūmin. Besides this Tazkirah he has written a Hindustani Dīwān, taking Sheftah as his Takhallus. He has also written Persian poetry under the Takhallus Hasratī (or Masarrat, according to Tassy). Nassākh says that he died in A.H. 1286 (A.D. 1869). See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 123; Sprenger, Oudh Catalogue, p. 189; and Nassākh, Sukhan i shu'arā, p. 267.

This Tazkirah contains notices of 667 poets, written in Persian, with specimens of their works. In the preface, which is also in Persian, he states that he began the compilation in A.H. 1248 (A.D. 1832-33), and completed it, at the age of twenty-six, in A.H. 1250 (A.D. 1834-35). The author gives no account of himself in this Tazkirah.

The Gulshan i bekhār was printed at Delhi (2nd ed.) in 1843, and also at Lucknow in 1874. This work has been greatly condemned by Bāṭīn (Mir Kuṭb al-Dīn, of Delhi), who wrote another Tazkirah, entitled Gulistān i bekhizān, or Naghmah i 'andalib, with a view, as he says, to correct errors and omissions in the Gulshan i bekhār. It is, however, wanting in research, and abounds in ill-natured remarks against his rival author. The Gulistān i bekhizān was completed in A.H. 1265 (A.D. 1849) and published at Lucknow, A.D. 1875.

The latter part of this MS., fol. 183—209, contains chronograms on the date of completion, and eulogies on the work.

GENEALOGY.

17.

Or. 1942.—Foll. 9; 8 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$; 9 lines, 3 in. long; written in Shikastah, in the 19th century. [SIR HENRY M. ELLIOT.]

A genealogical account of the Saiyids of Barha, without title or author's name.

نسب نامہ سادات بارہ از روئے کتب تواریخ Beg.

The author has traced the genealogy of the Saiyids of Barha, showing their descent from the Caliph 'Alī and his wife Fātimah, down to the time of Saiyid Shāh Sharaf, the members of whose family were living in the District of Bijnaur when the present work was written. The author states in a colophon that he compiled this genealogy for Saiyid Amir Husain, resident and zamindar of the village of سکھن in the District of Muzaaffarnagar.

For an account of the Barha Saiyids see Blochmann's translation of the Ā'in i Akbarī, vol. i., p. 390, and Elliot's History of India, vol. vii., p. 447.

TRAVEL.

18.

Or. 2163.—Foll. 223; 12 in. by 7 $\frac{1}{2}$; 16 lines, 4 $\frac{1}{2}$ in. long; written in neat Nestalik, apparently in A.D. 1841.

[GARCIIN DE TASSY.]

سیاحت نامہ

Diary of a journey to England in the years A.D. 1839 to 1841, by Karīm Khān, of Jhajhar.

سنه ١٢٥٥ھ بجزی بست سویم ماه رمضان ... بعد
موقوف هونے ساعت قبر و شروع هونے ساعت سعید

Karīm Khān was the son of Kā'īm Khān, and grandson of Tālib Khān, who was the son of Taiyib Khān, and grandson of Dā'ūd Khān, Afghān Sarāban. He was sent in A.D. 1839, by the Emperor Bahādur Shāh II., on a mission to London, as envoy to the Directors of the East India Company.

This work contains an account of the author's travels and residence in London, written in the form of a diary. Leaving Delhi by boat on the 1st Dec. 1839, he travelled to Calcutta, and sailed from that city by steamer on the 14th March 1840, arriving at London on the 27th July. The diary is written up to the 8th Nov. 1841, when the author was still residing in London,

The MS. is probably in the author's own handwriting. It was originally in the possession of Garcin de Tassy, who has made a French translation of the first portion of the diary (foll. 10—83), i.e. up to the author's arrival at London. This translation was published in the *Revue de l'Orient* for 1865, pp. 105—141 and 641—663. In a short prefatory notice of the author, Tassy states that Karīm Khān was well known to Dr. Duncan Forbes, who has described him as being a man of great intelligence, and anxious to gain every possible information on European usages and modes of government. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. ii., p. 165.

Prefixed to the work (foll. 2—9) is a collection of short Persian poems and passages from the *Gulistān* of Sa'dī.

ADMINISTRATION.

19.

Or. 1949.—Foll. 13; 10 $\frac{3}{4}$ in. by 8; 14 lines, 5 in. long; written on thin English paper in cursive Nestalik, in A.D. 1846.

[SIR HENRY M. ELLIOT.]

دستور العمل پتواریان

A manual for the guidance of *paṭwāris*, or village accountants, in the District of

Muzaffarnagar, by Naṣr Allāh Khān, Deputy Collector.

طریقہ مقرر کرنے پتواریوں کا موضع میں

This work contains a set of fifty-two rules, with tabulated forms appended, relating to the appointment of village accountants and the duties required of them. These rules were drawn up by the author, and forwarded for the approval of the Revenue authorities, with a covering letter (fol. 1a) dated Azamgarh, 27th Nov. 1846.

TOPOGRAPHY.

20.

Or. 1757.—Foll. 206; 10 in. by $6\frac{1}{2}$; 15 lines, $4\frac{1}{2}$ in. long; written in Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

A collection of extracts, chiefly from Persian works. See the Persian Catalogue, p. 1020b. The following only are in Hindustani:—

I. Foll. 15—26. مختطف آرائش مکفیل

Selections from the *Ārā'ish i mahfil* of Sher 'Ali, Afsos (see no. 72). This work was commenced A.H. 1219, A.D. 1804, and completed the following year. It contains a general description of Hindustan and its inhabitants, with a geographical account of its provinces, and a concise history of the Hindu kings up to the time of the Muhammadan conquest. The work was compiled from various Persian histories, but mainly from the *Khulāsat al-tawārikh* of Munshi Sujān Rā'e of Patialah. See the Persian Catalogue, p. 230a.

The *Ārā'ish i mahfil* was printed in Calcutta, 1808 and 1848. Subsequently it was prescribed as a text-book for High Proficiency Examinations in Urdu, and a third edition, revised and corrected by W. Nassau Lees, was printed, Calcutta, 1863. Other editions have been lithographed in Lahore, 1867, and in Lucknow, 1870. It has been translated into English by M. H. Court, Allahabad, 1871, and Calcutta, 1882.

The present extracts are from chapters 17 to 19 (pp. 64—88 of Nassau Lee's edition of 1863), which give accounts of the Provinces of Delhi, Agra, and Allahabad.

II. Fol. 296. Another extract from the same work. This passage occurs on p. 16 of the Calcutta edition of 1863, and contains an account of the rose-gardens at Bijnaur.

21.

Or. 2010.—Foll. 261; 12 in. by $7\frac{1}{2}$; 18 lines, $5\frac{1}{2}$ in. long; written in Nestalik; dated A.D. 1847. [SIR HENRY M. ELLIOT.]

تاریخ بڑیلی

A statistical account of the District of Bareilly, by Gulzārī La'l.

اویر دا شوان دشوار پسند اور رف نگہان
مایہ پلند پوشیدہ نہے کہ

The author has supplied the following particulars of his life and writings in prefaces to the present work, to his *Šūrat-hāl i Bareli* (no. 22) and *Gyān-prakāsh*, and also to the *Tawārikh i nādir* of Sevati La'l (no. 3).

Gulzārī La'l, the son of Bhawāni Singh, of Jalesar in the District of Muttra, was a Kāyastha by caste. In A.D. 1825, when fourteen years of age, he obtained employment in the Tahsīl of Bareilly, and in 1837 was appointed Sarishtadār, or record-keeper, in the office of the Collector of Bareilly. He was subsequently promoted to the post of Deputy Collector, and had retired in receipt of a pension when he wrote his *Gyān-prakāsh* in 1868.

He states that, after serving ten years as a Sarishtadār, he compiled the following works, between A.D. 1847 and 1852:—

1. *Tawārikh i nādirī*, a work on general history. This is probably the historical work by Sevati La'l, to which he wrote a preface. See no. 3.
2. *Tawārikh i Bareli*, the present work.
3. *Gulzār i aḥkām*, a collection of Revenue orders and regulations, from A.D. 1816 to 1828.

4. *Intikhāb i aḥkām i faujdārī*, a collection of Orders relating to criminal cases, from A.D. 1840 to 1849.

5. *Khet-nānp*, a treatise on land measurements, A.D. 1850. (No. 26.)

6. *Kārkirdī i paṭwāriyān*, a treatise on the duties of village accountants.

7. *Ṣūrat-ḥāl i Bareli*, a short account of the District of Bareilly. (No. 22.)

Finally, in 1868, he wrote a work on Hindu religion and philosophy entitled *Gyānprakāsh*, lithographed at Lucknow, 1877.

The present work contains a carefully prepared and complete statistical account of the history, administration, agriculture, population, products and trade of the District of Bareilly, compiled by order of Mr. James Thomason, Lieutenant-Governor of the North-Western Provinces, and based on local information, historical works, and records found in Government offices.

The date of composition, A.D. 1847, is supplied in a chronogram, fol. 2a.

Appended to the MS. is a letter in English, written by the author (without date), and addressed to "H. M. Elliot, Esqr., Secretary to the Govt. of India," presenting him with this MS., accompanied by a copy of a testimonial from Mr. J. Thomason, dated 20th Dec. 1847, recommending the work and its author to the favourable notice of the Collector of Bareilly, in the hope "that the former may be found useful, and that the latter may obtain the reward which his zeal and public spirit appears to merit."

22.

Or. 1783.—Foll. 83; 7½ in. by 6; 16 lines, 4½ in. long; written in Nestalik, about A.D. 1852. [SIR HENRY M. ELLIOT.]

صورت حال باریلی

A short account of the District of Bareilly, by the same author as the preceding.

مذہب ناتوان عاصی ہمپدان گنزاری لعل Beg.

This work appears to be an abstract of the author's *Tawārikh i Bareli* (no. 21), which was written in A.D. 1847. It was specially prepared for Mr. Elliot, and consists of six chapters (Bāb) as follows:

Bāb i. Physical description, fol. 7b. ii. Government revenues and duties, fol. 16a. iii. Population, fol. 23b. iv. Landlords and land-tenures, fol. 35a. v. Products, fol. 43b. vi. Government expenditure, fol. 67a. vii. Imports and exports, fol. 70a.

On the fly-leaf is pencilled the signature of Sir Henry Elliot, with the words "Bareilly-nama, Presented by the author."

23.

Or. 1950.—Foll. 18; 10½ in. by 8; 13 lines, 6 in. long; written in clear Nestalik, in A.D. 1849.

[SIR HENRY M. ELLIOT.]

Accounts of the antiquities of Bahlolpur Payal, and Ludhiana, in the District of Ludhiana, by Ganeshī La'l, Tahsildār.

Foll. 4—6.	کیفیت ابادی بہلوں پور
Foll. 7—9.	کیفیت ابادی قصہ پایال
Foll. 10—18.	کیفیت ابتداء ابادی لودیانہ تا زمان حال

These short historical notices of some of the oldest towns in the District of Ludhiana, in the North-Western Provinces, were compiled by order of Mr. Henry M. Elliot, Secretary to the Government of India.

Prefixed to the work is an English letter written by the author to Mr. Elliot, forwarding this MS. to him, dated "Loodiana, 18th May, 1849."

SCIENCES.

ETHICS.

24.

Or. 1914.—Foll. 120; 7 $\frac{1}{4}$ in. by 5 $\frac{1}{2}$; 7 lines, 3 $\frac{1}{4}$ in. long; written in neat Nestalik; dated 21st May, 1847. [SIR HENRY M. ELLIOT.]

معالجات شافية

A treatise against female infanticide, by Saiyid Tafazzul Husain Khān, Jāgīrdār, of Jaunpur.

اشتہارات منطبعة گورمنٹ گزت اگرہ مزینہ
تاریخ متعدد

The author begins by alluding to the notifications which had been issued by the Government of India in the Agra Gazette prohibiting the practice of female infanticide, which was declared to be illegal, and to circular letters which had been addressed to the Rulers of Native States (a list of whom is given) informing them of this prohibition, and requesting their co-operation in carrying the order into effect. He then proceeds to give an account of the prevalence of female infanticide amongst Rajput tribes of India; he describes the cruelty and evil effects of this custom, answers objections that may be urged in extenuation of it, and suggests the best means for its prevention.

Tafazzul Husain Khān is also the author of Ghunchah i 'ishk, a religious treatise, lithographed Calcutta, 1854.

25.

Or. 1915.—Foll. 48; 7 $\frac{1}{4}$ in. by 5 $\frac{1}{2}$; 7 lines, 3 $\frac{1}{4}$ in. long; written in neat Nestalik, uniform with the preceding, and apparently in the same year. [SIR HENRY M. ELLIOT.]

خلاصة معالجات الشافية

An abstract of the preceding MS., written by the same hand, without date.

الحمد لله ذي المجد والانعام والصلوة والسلام على

MATHEMATICS.

26.

Or. 1946.—Foll. 9; 8 in. by 5 $\frac{1}{4}$; about 14 lines, 3 $\frac{3}{4}$ in. long; written in Nestalik, probably in 1850. [SIR HENRY M. ELLIOT.]

کھیت نانپ

A treatise on land-measurements, by Gulzārī La'l. See no. 21.

مساحت زمین کے واسطے قدیم سے دو عمل
مقرر ہیں

The work is divided into five Bābs, as follows:

Bāb i. Measurement by the step, said to have been prescribed by Rajah Vikramāditya, B.C. 90, fol. 3a. ii. Measurement by the *gaz*, or yard measure of 42 *anguls*, instituted by the Emperor Akbar, fol. 3b. iii. Measurement by the chain, under the provisions of Regulation 9 of 1833, fol. 6a. iv. Conversion of *bighas* into acres and square miles, fol. 6b. v. Conversion of acres into *bighas*, fol. 8b.

An index of contents is prefixed to the work. The title, name of the author, and date of composition (Nov., A.D. 1850) appear on the first page.

MEDICINE.

27.

Add. 17948.—Foll. 136; 12½ in. by 9½; 11 lines, 4½ in. long; written in Nestalik; dated Surat, A.H. 1222 (A.D. 1807).

جامع الفاظ عيسوى

A dictionary of drugs mentioned in the *Ikhtiyārāt i Bādī'i*, a Persian work on *Materia Medica* by Hājī Zain al-‘Attār. See the Persian Catalogue, p. 469a.

The dictionary is written in four columns; the first, in red ink, containing the names as found in the *Ikhtiyārāt i Bādī'i*, the other three their equivalents in Arabic, Persian and Hindustani. An alphabetical index to the Hindustani column is arranged on the margins, with reference to the numbers of the pages on which the words occur.

This work, as stated in a Persian note at the end, was compiled in Surat, A.H. 1222 (A.D. 1807), at the request of Doctor Pouget (who was in the Bombay Medical Service, 1778—1808).

ALCHEMY.

28.

Add. 17966.—Foll. 259; 10 in. by 5½; 15

lines, 3½ in. long; written in a cursive Indian Naskhi, apparently in the 18th century.

A collection of treatises on alchemy and medicine.

The contents of this volume, with the exception of the following treatise, are in Persian. See the Persian Catalogue, p. 486b.

حفة الملوك

A treatise on medicine and magic, without author's name or date of composition.

الحمد لله رب العالمين والمعاذنة المتقين والصلوة
والسلام على رسوله محمد

The work is written in a peculiar dialect of Hindustani containing a large admixture of Panjabi and Hindi words. It is divided into three chapters (Bāb), subdivided into forty sections (Faṣl), all of which are enumerated at the beginning. The chapters are as follows:

Bāb 1, in twenty-five Faṣls: Common diseases and their treatment, fol. 134a. Bāb 2, in five Faṣls: The preparation of particular drugs, of fireworks and perfumes, with notes on female physiognomy, fol. 187b. Bāb 3, in ten Faṣls: The use of charms, incantations and amulets for dispelling evil spirits, also as antidotes for the poison of snakes and scorpions, and for other purposes.

ARTS AND GAMES.

29.

Add. 8920.—Foll. 105; 12½ in. by 9; 9 lines, 5½ in. long; written in large Nestalik; dated Hansi Cantonment, A.D. 1817.

ترجمہ کتاب قواعد ترکسوارون کا

A Hindustani translation of "An Elucidation of several parts of His Majesty's Regula-

tions for the Formations and Movements of Cavalry."

بيان چند احکام بادشاہ واسطے اموخت
قواعد سپاہی سوارون کے

The work of which this is a translation was published by the War Office, June 1798, as an explanation of the "Regulations for the Formations and Movements of the Cavalry,"

which was published 17th June, 1796. The Hindustani translation was made for the use of officers employed in command of regiments of Native Cavalry under the East India Company.

It consists of two parts, divided into chapters (Bāb), each chapter being furnished with an explanatory diagram, carefully drawn and neatly painted in colours. Part I., in thirteen Bābs, deals with the rules for the formation and wheeling of a squadron; Part II., in nineteen Bābs, explains the practical application of these rules. At the end (foll. 91b—105b) are the Words of Command which occur in the work.

30.

Add. 19506.—Foll. 125; 10½ in. by 7½; 13 lines, 4½ in. long; written in large Nestalik, apparently in the beginning of the 19th century.

خوان الوان

An Indian cookery-book, by Saiyid Ḥamid al-Dīn, Bihārī.

Beg. کروروں شکر اور احسان اس خالق کے کہ
جسکے خوان احسان سے ہر ایک خاص و عام کو

The author states in the prologue that he made this translation, at the request of Mr. John Gilchrist, from a work (possibly in Persian) entitled *Khwān i alwān*, substituting in the designation of the chapters the word *Khwān* for *Bāb*. He then enumerates the chapters (*Khwān*), twenty-four in number, comprised in the work. The last chapter (fol. 115b) contains a list of words relating to cookery, with a short explanation of each.

They are not arranged alphabetically, but appear to have been written in the order in which they occur in the several chapters.

This work is not a translation of a popular cookery-book, described in the Persian Catalogue, p. 490a, which has been published several times.

31.

Or. 1880.—Foll. 170; 6½ in. by 4; 9 lines, 2 in. long; written in Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

I. Foll. 2—134. *Istilāhāt i Sūfiyah*. A glossary of Sūfi terms in Persian. See the Persian Catalogue, p. 997b.

بھیلی نامہ

A collection of riddles in verse.

The MS. contains 150 enigmas and charades in verses of two to six lines, the answer to each being written in red ink as the heading to the verse. The Hindustani contains a large admixture of Hindi words, several of the enigmas being entirely in that language. The first is headed:

بھیلی در حمد الہی جل جلالہ و عز شانہ

گھرا
“a bracelet” (fol. 168b), is a specimen of those contained in the work:

آدھا بکرا سارا ہاتھی

ہاتھ بندھا دیکھا یک ساتھی

“I saw clasped on the hand of a companion half a he-goat (i.e. the syllable ل, of بکرا) with the whole of an elephant” (i.e. the word گھر, a synonym for ہاتھی).

PHILOLOGY.

LEXICOGRAPHY.

32.

Royal 16, B. III.—Foll. 23; 12½ in. by 8; a volume of miscellaneous contents.

[THOMAS HYDE.]

Foll. 7—9; 12 in. by 7½; about 33 lines, 4½ in. long; written by a European hand, apparently in the 17th century.

خالق باری

A rhymed vocabulary of Arabic and Persian words in common use, explained in Hindustani.

خالق باری سرجنہار واحد ایک بدا کرتار Beg.

This popular vocabulary is commonly called *Khālik Bārī*, from its beginning, and is generally ascribed to *Amīr Khusrāw*, possibly because the name *Khusrāw* occurs in the last line in the printed editions, as follows:

مولوی صاحب سرن پناہ گدا بھکاری خسرو شاہ

Several editions have been lithographed at the native presses. The arrangement of the lines in this MS. differs from that of the printed editions. See Sprenger, Journal of the Asiatic Society of Bengal, vol. xxi., p. 519, and Biblioth. Sprenger, no. 1003.

33.

Royal 16, B. XIII.—Foll. 41; 10½ in. by 6½; 18 lines, 3¾ in. long; written in Nestalik, on English paper, in the 17th century.

[THOMAS HYDE.]

I. Foll. 2—32. A rough alphabetical vocabulary containing Persian verbs conjugated

through their main forms, with the Hindustani equivalent written under each.

آمدن آمده بیاید می آید خواهد آمد آونان آیا آوی آوتا هی آویگا

کتاب آمدن آمده آیا آویگا

II. Foll. 33—41. A list of common Persian words arranged by order of subjects, with interlinear Hindustani translation.

34.

Or. 1840.—Foll. 293; 5½ in. by 3½; 13 lines, 2 in. long; written in Nestalik, about A.D. 1844.

[SIR HENRY M. ELLIOT.]

Extracts from fifty-one Persian MSS.

غائب اللغات

A glossary of Hindustani words, in alphabetical arrangement, mostly of Hindi origin, with explanations in Persian, by Sīrāj al-Dīn 'Alī Khān, poetically surnamed Ārzū.

سچانک لا علم لنا الا ما علمتنا

The author, a noted Persian and Hindustani poet, and a descendant of Shaikh Muḥammad Ghāus, of Gwalior, was born at Agra, A.H. 1101 (A.D. 1690). He settled in Delhi, A.H. 1132, and proceeded thence to Lucknow, A.H. 1168, where he received a pension from the Nawab Shujā' al-Daulah, and died the following year, A.H. 1169 (A.D. 1756). See the Persian Catalogue, pp. 501a and 1030a; Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 226; and Sprenger, Oudh Catalogue, p. 132.

The author states in the preface that this is simply a corrected edition of a work bearing the same title, originally written by "one of the elegant writers of India," یکی از فصحاء هندوستان

A short account of Ārzū and his works will be found in Beale's Biographical Dictionary, 2nd ed., p. 386.

35.

Add. 22128.—Foll. 99; $14\frac{3}{4}$ in. by 10; about 35 lines; written on stout English paper by a European hand, in the 18th century; much faded and discoloured by damp.

“A Vocabulary of words in English and Moorish.”

The authorship of this work is not known. The vocabulary is written on one side only of each page, which is ruled in three columns. The first column contains the English words in alphabetical arrangement, the second, their equivalents in Hindustani, or Moorish, as the language commonly spoken by the Muhammadans of India was termed in the 18th and the beginning of the 19th century. The Hindustani words are transliterated phonetically in Roman characters. The third column contains English synonyms, with other meanings of the Hindustani words, and notes, which are occasionally carried on to the blank page on the opposite side.

Prefixed to the vocabulary are a few simple rules of Hindustani etymology, with the heading “A Moors Grammar.”

36.

Or. 2447 and 2448.—Two uniform volumes, containing respectively foll. 326 and 296; $15\frac{3}{4}$ in. by $10\frac{1}{2}$; written on stout English ruled paper of 42 lines to the page, watermarked 1803, in two columns.

[Rev. T. W. HUTHWAITE.]

A Hindustani-English dictionary.

The Hindustani words appear to have been written by a native hand, the English equivalents being subsequently filled in by the compiler. The origin of the words, whether

Arabic, Persian, or Hindi, is indicated by the initial letter of the language from which the word is taken, written in the Persian character in a separate column.

The first volume contains Hindustani words up to the letter *ج* inclusive, and consists of 1318 numbered columns. In the second volume, from the letter *س*, the pages are numbered instead of the columns, the MS. ending at p. 595.

The following pencilled note appears on the last page of the second volume: “Written by the late General Henry Huthwaite at the beginning of this century, while Interpreter at the Court of the Marquis of Hastings, Gov. Genl. of India. Rev. T. W. Huthwaite, 1882.” A similar, but somewhat shorter note, occurs also at the end of the first volume.

37.

Add. 18889.—Foll. 71; $9\frac{1}{2}$ in. by 6; 13 lines, 4 in. long; written in Nestalik; dated Nagpur, 26th Rabī' I., A.H. 1215 (Aug. A.D. 1800).

شمس البيان في مصطلحات هندوستان

A collection of Hindustani idioms, explained in Persian, by Muhammad Isma'il, poetically surnamed Tapish.

بعد توحید حضرت سخن افرین که زبان انسان را.
بانواع مقا قدرت گویانی بخشیده

Mirzā Muḥāmmad Isma'il, who is familiarly known as Mirzā Jān, was the son of Mirzā Yūsuf Beg of Bukhara, a soldier by profession, and a descendant of Saiyid Jalāl al-Dīn Bukhārī. He was born at Delhi, but left that city and settled at Lucknow, where he took service under Mirzā Jahāndār Shāh (Jawān-bakht), the eldest son of the Emperor Shāh 'Ālam. Subsequently he went to Bengal, and, according to Nassākh, was for a long time an associate of Nawab Shams al-

Daulah of Dacca. He afterwards went to Calcutta, and probably died there. He was alive in Sept. 1812, when a reward was awarded for a copy of the "Kooliyat i Tupish ; the poetical works of Mirza Jan, a living poet," at the "Eleventh Public Disputations" of the College of Fort William. See Roebuck's Annals, p. 339.

Tapish studied poetry under Muhammad Yār Beg, Sā'il, and also under Khwājah Mir Dard, and, according to Nassākh, was also well versed in Sanskrit. He is the author of a metrical translation of the Bahār i dānish, a Persian romance by Shaikh 'Ināyat Allāh. The last verse of the poem contains the chronogram باغ و بار, expressing the date of composition, A.H. 1217 (A.D. 1802). It was printed, after his death, at Calcutta, A.D. 1839. It has also been lithographed, Bombay, A.D. 1867, and Lucknow, A.D. 1872. Tapish is also said to have written a Rekhtah version of the romance Yūsuf o Zulaikhā.

Sheftah and Bātin spell the author's name in their Tazkirahs پیش, but in the Bahār i dānish it is spelt طپش, and Nassākh states that he had seen some Ghazals, in the author's own handwriting, in which his name is so spelt.

The present work consists of a number of idioms, peculiar to the Hindustani language as it was then spoken at Delhi, alphabetically arranged, with explanations in Persian, and quotations from the works of Hindustani poets in which the idioms occur. The author states in a Persian preface that he had written this work at Murshidabad, A.H. 1208 (A.D. 1793-94), at the request of Nawab Amir al-Mulk Shams al-Daulah Ahmad 'Ali Khān Bahādur. It was printed at Murshidabad, A.H. 1265 (A.D. 1849),

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 219; Sprenger, Oudh Catalogue, p. 297; and Nassākh, Sukhan i shu'arā, p. 302.

38.

Or. 399.—Foll. 274; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$; 17 lines, 3 $\frac{3}{4}$ in. long; written in Nestalik; dated 3rd Rajab, A.H. 1234 (May, A.D. 1819).

[GEORGE WM. HAMILTON.]

عجائب اللغات

A Hindustani-Pushtu dictionary, explained in Persian, by Ilahyār, son of Hāfiẓ al-Mulk Hāfiẓ Rahmat Khān, Bahādur.

لَمْ يَمْلِمْ لَهُ ... بَعْدَ سَتَائِشِ جَنَابِ كَبِيرِ يَاءِ جَلِّ
وَعَلَى

The author, a son of the celebrated Rohilla chief Hāfiẓ Rahmat, composed this work whilst at Bareilly, after the death of his brother Nawab Maḥabbat Khān, which occurred A.H. 1223 (A.D. 1808).

At the end of the work are several chronograms, by the author's son, Muhammad Ibrāhīm Khān and others, giving A.H. 1228 (A.D. 1813) as the date of composition.

A notice of the author, and a full description of this work, will be found in the Persian Catalogue, p. 517a.

39.

Or. 2012.—Foll. 220; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$; 17 lines, 4 $\frac{1}{2}$ in. long; written in fair Nestalik; dated Meerut, 23rd Rabī' II., A.H. 1251 (A.D. 1835).

نخبة اللغات

A Hindustani dictionary explained in Persian, with Arabic equivalents, written in A.H. 1250 (A.D. 1834), by Muhammad 'Ali, surnamed Sadr Amin, B. Saiyid Ahmad 'Ali Khān al-Kabā'i al-Badāyūnī.

ستایش و نیایش مر خالقی را که افراد و احاد

For a description of this work see the Persian Catalogue, p. 997b.

GRAMMAR.

40.

Add. 7045.—Foll. 167; 10 in. by $7\frac{1}{4}$; a volume containing miscellaneous grammatical treatises. [MRS. M. B. WILLIAMSON.]

Foll. 144—167; loosely written by a European hand, on English paper, in the 18th century.

“Rudiments of the Hindostan Language,” containing elementary rules on etymology, with a few dialogues, and a translation from the Persian of the first tale in the *Tūtī-nāmah*, or “Tales of a Parrot,” in English and Hindustani.

The author of this grammar is not known.

The volume bears the book-plate of the Rev. John Hadden Hindley. The following title is written on the fly-leaf by a different hand: “The Persian Moonshee’s Manual for teaching the rudiments of the Hindoostanee Language. Hindoostanee and English.”

41.

Add. 5656.—Foll. 27; $9\frac{1}{2}$ in. by $6\frac{3}{4}$; about 15 lines, written in the 18th century.

[N. B. HALHED.]

A fair copy of the preceding MS. The Hindustani words are in the handwriting of a native scribe. On the fly-leaf is written “Grammar of the Moors or Hindostany.”

PROVERBS.

42.

Or. 3224—3226.—Three uniform volumes, containing respectively foll. 539, 550 and 286; 12 in. by $7\frac{1}{4}$; 17 lines, 5 in. long; written in neat Nestalik, with ruled margins, apparently in the 19th century.

ممتاز الأمثال

A collection of proverbs, with illustrative tales, compiled by Faiz ‘Ali Khān, Nawab of Jhajhar.

تعريف بیشمار اوس پروردگار کو سزاور ہی
کہ جسے تمام مخلوقات اپنے میں انسان کو

Nawab Faiz ‘Ali Khān, whose titles are Āṣaf al-Daulah Muntāz al-Mulk, Hizbar i Jang, and whose poetical name is Mumtāz, was the grandfather of Nawab ‘Abd al-Rahmān Khān, of Jhajhar, who was hanged at Delhi in 1857 for rebellion during the Mutiny.

These three volumes contain a total number of 2979 proverbs, popular sayings, and idioms,

the origin or application of each of which is illustrated by tales or poetical quotations. The work has been written progressively. Having completed the first volume (742 tales), the compiler made a fresh collection of proverbs and illustrative tales in a second volume (nos. 743 to 2509), and a still further collection in a third volume, which ends unfinished at no. 2979. The tales in the last two volumes are considerably abridged.

A carefully prepared index is prefixed to each volume. The proverbs are arranged in a rough alphabetical order by their initial letters, each being neatly written in a ruled square, with three references superscribed in red ink. The first gives the number of the tale in which the proverb occurs; the second its position, i.e. if the proverb is quoted at the beginning of the tale it is indicated by the letter س, and if introduced in the course of the tale, by the letter د. The third reference is to the number of the page in the volume.

POETRY.

POETS OF THE DECCAN.

43.

Add. 26528.—Foll. 49; 10 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$; 15 lines, 3 $\frac{1}{2}$ in. long; written in Nestalik, apparently in the 18th century.

[W.M. ERSKINE.]

قصہ شاہ بہرام و بانو حسن

The story of Bahrām, King of Persia, and the fairy Bānū Ḥusn. A Maṣnawī in Dakhani verse, by Daulat.

Beg. الہی جگت کا کرنھار تون
غربیان یتیمان کا اودھار تون

The prologue contains short ascriptions of praise to God, Muhammad, the four Caliphs, and Shāh ‘Ālam, the author's spiritual adviser (بیر). The hero of this fairy-tale, Prince Bahrām, is generally known by the name Bahrāmgor, from his fondness for hunting wild asses (گور) and other animals. The story deals with his strange adventures in the country of Dew i safed, the king of the dews, or demons, and his falling in love with, and eventually marrying, Bānū Ḥusn, a fairy who used to frequent the palace gardens.

The story, as stated in the prologue, is taken from the Persian. (See Persian Catalogue, p. 877b.) An Urdu prose version by Farkhand ‘Ali, first printed at Delhi, A.D. 1868, has gained great popularity. There are also two translations in Panjabi verse, one by Gopāl Singh, the other by Imām Bakhsh.

There is another version of this romance, also in Dakhani verse, written A.H. 1081 (A.D. 1670-71), by a poet called Tab‘ī (see no. 50, art. ii.), which bears the title of Kişşah i Bahrām o Gulandām. Sprenger

(Oudh Catalogue, p. 608) notices a copy of another version, in Rekhtah, composed by Shāh Ḥusain Ḥakīkat in A.H. 1225 (A.D. 1810).

No record of the author of this MS. has been found. His Takhallus, the number of distichs in the poem (1400), and the date of the completion of the work, A.H. 1050 (A.D. 1640), are given in the author's epilogue.

44.

Add. 26534.—Foll. 128; 8 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$; 12 lines, 3 $\frac{1}{2}$ in. long; dated 7th August 1807.

[W.M. ERSKINE.]

એહેરાનગ્રો પાદશાહનો કીશો

The same work, in Gujarati characters.

This copy, which was written for Mr. Erskine, is from an imperfect MS. It begins in the middle of the prologue (fol. 3b, line 10 of the preceding):

જૂણાં પર બચેન ઉણે આતા ચલા
દુઅં અનુભૂન જૂણતર બનાતા ચલા

It is also imperfect at the end, breaking off at line 12, fol. 48b of the preceding MS.

In this copy the poem is divided into cantos, each with a Gujarati heading in red ink.

Copyist: Rustamji Pālanji, રસ્તામજી પાલાંજી.

45.

Or. 1059.—Foll. 191; 6 $\frac{1}{2}$ in. by 4 $\frac{1}{4}$; 11 lines as far as fol. 115, then 13 lines, 8 $\frac{1}{4}$ in. long; written in Naskhi, with ruled margins, apparently in the 18th century.

گلشن عشق

The story of Prince Manohar, and Madhūmālatī. A Maṣnawī in Dakhani verse, by Nuṣratī.

Beg. صفت اوسکی قدرتکی اول سراون
دھریا جسنسے یو گلشن عشق ناو

Nothing is known of the author, except that he was a Brahman poet of the Deccan, who wrote under the *Takhallus* Nuṣratī, and was a favourite and associate of 'Ali 'Ādil Shāh II., of Bijapur, who ascended the throne A.H. 1067 (A.D. 1656), and died A.H. 1083 (A.D. 1672).

The romance is preceded by a long prologue, in which is a eulogy of the author's patron, the Sultān of Bijapur. The first page of the MS., consisting of six distichs, is missing, but has been supplied on an additional leaf, by a different hand, in *Nestalik*. The MS. is imperfect, the latter part of the epilogue being wanting. The last two folios are written by another hand, in *Shikastah-āmez*.

Copies of this work are to be found in the Bodleian library (also imperfect) and in the Library of the Royal Asiatic Society, London. The latter is dated 7th Rabi' I., A.H. 1164 (Jan., A.D. 1751). See also Stewart's Catalogue, p. 179; Sprenger, *Oudh Catalogue*, p. 630; and Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. ii., p. 485.

The date of composition, A.H. 1068 (A.D. 1657-58) is expressed in the following chronogram, found in a copy of this work mentioned by Sprenger:

کہا اسکی تاریخ یو ہجرتی
مبارک یو ہی ہدیہ نصرتی

46.

Add. 26527.—Foll. 220; 9 in. by $5\frac{1}{2}$; 14 lines, 4 in. long; written in *Naskhi*, with ruled margins, apparently in the 18th century. [Wm. ERSKINE.]

علی نامہ

An historical account of the reign of 'Ali 'Ādil Shāh II., of Bijapur, by Nuṣratī. See the preceding work.

Beg. حمد اول ہی خدا کا کہ جتنے روز ازل
دیا ہی ہمت مردان کون جو توفیق سو بل

This poem, written in Dakhani verse, consisting chiefly of *Maṣnawīs*, with a few *Kaṣidahs* and *Matla's*, contains a eulogistic account of the deeds of the Sultān 'Ali 'Ādil Shāh I., written during the reign of that monarch (A.H. 1067—83).

A copy of this work is mentioned in Stewart's Catalogue, p. 178, but is erroneously described as relating to 'Ali 'Ādil Shāh I., instead of to the second monarch of that name.

The following note is written on the flyleaf: "For Mr. Erskine. Alee Nama, a poem by Nusserittee."

47.

Or. 86.—Foll. 140; $9\frac{1}{2}$ in. by $5\frac{1}{2}$; 13 lines, 4 in. long; written in *Naskhi*, with ruled margins; dated 10th Muḥarram, A.H. 1159 (Feb., A.D. 1746).

قصہ سیف الملوك

The romance of Saif al-mulūk, the son of the King of Egypt, and Badi' al-Jamāl, the Princess of China. A Maṣnawī in Dakhani verse, by Ghauwāṣī.

Beg. الہی جگت کا الہی سو توں
کرنہار جم بادشاہ ہی سو توں

The author, who is only known by the above *Takhallus*, was a *Shī'ah* poet who lived in the time of 'Abd Allāh Ḳutb Shāh, Sultān of Golconda, in Haidarabad (who reigned A.H. 1020—1083). He is also the author of a Dakhani translation of the *Tūṭī-nāmah* (see no. 54, art. ii.).

This popular romance is probably taken from the Persian version of one of the Arabian Nights tales (see the Persian Catalogue, p. 764b). Two Panjabi versions have been published, one by *Lutf 'Ali*, the other, entitled *بَدْيُ لِجَال*, by *Imām Bakhsh*. There is also a Sindhi version by *Bahār Bapar* and *'Abd al-Rahmān*, and one in Pushtu by *Aḥmad*. *Garcin de Tassy* also notices a prose version of this romance by *Maṇṣūr 'Ali*. (See *Litt. Hind.*, vol. ii., p. 278.)

The prologue contains poems in praise of God, *Muhammad*, the four Caliphs, *Abū Bakr*, *'Umar*, *'Uṣmān*, and *'Ali*, of *'Abd al-Ķādir*, *Jilānī*, and other saints, and of the *Sultān* *'Abd Allāh*.

The volume contains sixteen full-page miniatures, and 187 smaller ones, several of which occupy half a page or more.

The author introduces his name in the eighteenth couplet of the first poem (fol. 1b) :

غواصی جو تم دار کا خالک ہی
تیری بانکا مخفی خا شاک ہی

This work was printed at Bombay, A.H. 1290 (A.D. 1873). The latter part of the printed edition differs somewhat from this MS., and contains some additional verses.

48.

Or. 2716.—Foll. 81 ; 10½ in. by 6¾ ; 15 lines, 5½ in. long ; written in bold Nestalik ; dated 21st Ṣafar, A.H. 1207 (Oct., A.D. 1792).

[DR. BURNELL.]

قصہ رضوان شاہ و روح افرا

The story of *Riżwān Shāh*, Prince of China, and the fairy princess *Rūh-afzā*. A *Maṣnawī* in Dakhni verse, by *Fā'iz*.

اول نام حق کا لے بولون سخن
بندھون اوسکی توحید کھولون سخن

The author, of whom no record has been found, introduces his *Takhallus* in the prologue (fol. 5b), and states that he composed this romance in Dakhni verse from a Persian work in prose.

The date of composition, A.H. 1094 (A.D. 1683) is given in the following lines at the end :

اتھا جسوقت سال هجرت هزار
اومن اوپر نود اوسمکی اوپر چهار
ھوا قصہ رضوان شہ تمام
نبی مور علی پر هزاران سلام

Garcin de Tassy notices a prose version of this romance by *Ashk*, entitled *Gulzār i Chīn*. See *Litt. Hind.*, 2nd ed., vol. i., pp. 239 and 439 ; also *Stewart's Catalogue*, p. 179, and *Sprenger, Oudh Catalogue*, p. 606.

Appended to the MS. is a specimen page and title-page of an edition of this work, edited, with a running glossary in Urdu, by Major M. W. Carr, and printed in Madras, A.D. 1870. On the title-page is written the following note : "Major Carr was drowned nr. Goa, Janry. 13, 1871, and nothing more was printed." On the fly-leaf appears the following note by Dr. Burnell : "This is a poem in Dakhni Hindusthānī and is the text wh. Major Carr proposed to edit. This MS. is from his Library. A. B."

49.

Or. 2717.—Foll. 67 ; 8 in. by 5 ; 9 lines, 3½ in. long ; written in Nestalik on different coloured sheets of paper ; dated Mysore, A.D. 1870.

[DR. BURNELL.]

قصہ بیبی مريم

The story of the Virgin Mary.

This work, in Dakhni verse, of unknown authorship, contains the story of the Virgin Mary and the birth of Christ, as narrated in

the Koran. At the concluding part of the poem there is a short account of some of the miracles of Christ.

This copy appears to have been made from an imperfect MS., and commences :

ششم باب ایمین کہون با صفات
ہیں عیسیٰ کے اوسین کیتک مجرمات

An edition of this poem, in modern Hindustani verse, was made by 'Ali Bakhsh, who is also called Saiyid Barakat 'Ali, in Shawwāl, A.H. 1290 (Dec., A.D. 1873), and was lithographed in Bombay, A.H. 1296 (A.H. 1879). The original text of this work has been very closely retained, the main difference being the substitution of Urdu words and inflections for Dakhani.

Another Dakhani poem on the same subject, written by Ghulām Ahmād, was published at Madras, A.D. 1870 (?), as one of a collection of eight poems entitled *مجموعہ تصنیف*.

Garcin de Tassy mentions a copy of this poem. See Litt. Hind., 2nd ed., vol. iii., p. 469.

Copyist: میر معین الدین

On the inside of the cover is a note by Dr. Burnell, dated Jan. 1872, stating that Major Carr (who was drowned at Goa in 1871) had intended to edit this text.

50.

Add. 10590.—Foll. 178; 8 $\frac{1}{4}$ in. by 4 $\frac{1}{2}$; 14 and 17 lines, 3 $\frac{2}{3}$ in. long; written in Naskhi, apparently in the 18th century.

I, Foll. 1—26. جنگ نامہ حیدر

An account of the wars of 'Ali, the son-in-law of Muhammad. A poem in Dakhani verse, by Saiyid Ashraf.

Beg. خداوند اکبر ہی صاحب کریم
کہ جسکا محمد ہی نائب مقیم

The author introduces his name at the end of the poem, and states that it contains 806 distichs, and was written in A.H. 1125 (A.D. 1713).

قصہ بہرام و گلاندام

The story of Prince Bahrām and Gulandām: a Maṣnawi in Dakhani verse, by Tab'i.

Beg. الہی بو طبیعی تیرا داس می
دے ایمان اسکو تیرا آس می

For another version of the fairy story of Bahrāmgor and Bānū Ḫusn, see no. 43. In this work the heroine Gulandām is a princess of India, instead of the fairy Bānū Ḫusn. See the Persian Catalogue, p. 734a.

The author, of whom nothing is known, states in the concluding lines of the poem that it contains 1340 distichs, and was composed in forty days, A.H. 1081 (A.D. 1670-1671). The work is dedicated to Shāh Abū al-Hasan, the last of the Kutb Shāhī Sultans of Golconda. As this monarch did not ascend the throne of Haiderabad till A.H. 1083, it is possible that the prologue was written some time after the poem.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 194, and Sprenger, Oudh Catalogue, pp. 639 and 643.

Copyist: سید مظفر

III. Foll. 74—178. هشت بہشت, or "The Eight Paradises."

A poem on the loves of Bahrām, apparently in imitation of Amīr Khusrau's Persian poem bearing the same title, by Muḥammad Shāh.

Beg. سراون مجھے جو تون ہی پاک معبود
ہوا سب خلق و عالم مجسون موجود

The author gives his name in the epilogue (fol. 177b), and states at the end of the poem that the work consists of 3250 distichs. The poem bears no date, but in the prologue there is a eulogy on the author's patron, Muḥammad 'Ādil Shāh of Bijapur, who reigned A.H. 1036—1067 (A.D. 1626—1656).

51.

Add. 24056.—Foll. 134; 8 in. by 6 $\frac{1}{2}$; 11 lines, 3 $\frac{3}{4}$ in. long; written in Nestalik, with ruled margins; dated بیان پلی, near Haidarabad, 29th Rabī' I., A.H. 1243 (20th Oct., A.D. 1827).

دیوان ولی

The Diwān of Wali.

کیتا ہون تیرے نام کون میں ورد زبان کا
کیتا ہون تیرے شکر کون عنوان بیان کا

Shāh Wali Allāh, poetically surnamed Wali, the most celebrated of the poets of the Deccan, was a native of Ahmadabad in Gujarat, and a descendant of the saint Shāh Wajih al-Dīn, in praise of whom he has written a Ḳaṣīdah and a Tarjī'band poem. There appears to be some uncertainty as to his real name, for, though the majority of native biographers call him Shāh Wali Allāh, he is called Wali Muḥammad by some, and Shams Wali Allāh by Āzād, Karīm, and one or two others. Muḥammad Manzūr, the editor of his *Kulliyāt*, Bombay, 1874, styles him Muḥammad Wali al-Dīn in the colophon, and Ṣaghīr, the author of the *Tazkirah Jalwah i khīr* (see p. 79), is of opinion that his name was Shams al-Dīn, as given in the following distich of the author's Diwān (fol. 11a).

هر طرف ہی جئے میں روشن نام شمس الدین کا
چین میں ہی شور تیری آبروئی چین کا

It is, however, highly improbable that the poet should use such laudatory language when speaking of himself; the allusion is clearly to some other well-known personage. Mir Taķī states in his *Tazkirah*, Nikāt al-shu'arā, that Wali was born in Aurangabad, but this is generally acknowledged to be a mistake.

Wali visited Delhi about the year A.H. 1112 (A.D. 1700), during the reign of the Emperor Aurangzīb, and there became a pupil of Shāh

Sa'd Allāh, Gulshan, a celebrated Persian poet (who died about A.H. 1140 or 1141). At his suggestion Wali began to imitate the Persian poets in writing a Diwān in Hindustani, a style of poetical composition which till then had not been attempted by any Hindustani poet. He appears to have returned to his native country and there completed the Diwān, after which he went back with it to Delhi, in the third year of the reign of Muḥammad Shāh, i.e. A.H. 1134 (A.D. 1722). See Āzād, Āb i ḥayāt, p. 93. Beale, in his notice of this poet under the names Wali and Ḥātim (Biographical Dict., 2nd ed., pp. 414 and 159), states that Wali took his Diwān to Delhi "in A.D. 1720, A.H. 1132." He does not, however, give any authority for this statement. No other particulars are known of the life of Wali.

The Diwān (or *Kulliyāt*) of Wali consists of Ghazals, arranged in alphabetical order, with several Mustazād, Mukhammas, Tarjī'band, Rubā'is, and other poems. They are written in the peculiar style of Hindustani spoken in those days, in which Hindi words greatly predominate, with inflexional forms now quite obsolete.

The Diwān, edited by Garcin de Tassy, was printed in Paris, 1834, followed by a French translation of several of the poems, with notes, and an account of the author, Paris, 1836. Muḥammad Manzūr published a lithographed edition in Bombay, 1874, and another edition, by Munshī Nawal Kishore, was printed in Lucknow, 1878, from a MS. in the library of Nawab Muḥammad Mardān 'Alī Khān, formerly Diwān and Prime Minister of Marwar. To this edition was subsequently added an appendix in 1880, containing some additional Ghazals under the letters I and J, and a Ḳaṣīdah, which were supplied by Mr. Hoey, formerly City Magistrate of Lucknow.

The present MS. contains only the Ghazals, the arrangement of the verses of which differs from that in the printed editions.

There is a copy of the *Diwān* in the Bodleian Library. Copies are noticed in Sprenger's Catalogue, p. 641, as also of a *Maṣnawī* by Wali, entitled *قصة رقى*, which does not appear in any published edition of his works.

For the principal notices of this poet see Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 281; *Āzād, Āb i ḥayāt*, p. 89; and the Allahabad Review, vol. ii., no. 8, p. 111.

Copyist: محمد برهان الدين

52.

Or. 382.—Foll. 211; $9\frac{1}{2}$ in. by 6; 10 lines, $3\frac{1}{4}$ in. long; written in *Nestalik*, with ruled margins, apparently at the close of the 18th century. From the royal library of Lucknow.

[GEO. WM. HAMILTON.]

لیات زنلہ میر جعفر زتلی

The *Kulliyāt*, or Collected works of Zaṭalī.

Mir Muḥammad Ja'far, surnamed Zaṭalī, or "the Jester," was a native of Narnaul, and lived at Delhi during the reign of the Emperor Aurangzib (who died A.H. 1118, A.D. 1707) and of his successors Shāh 'Ālam and Farrukhsiyar.

The *Kulliyāt* of Zaṭalī consists of both prose and verse compositions, written partly in Persian, and partly in a style of Hindustani peculiar to himself, occasionally hardly intelligible. It consists of letters, satires, eulogies on the Emperors Aurangzib and Shāh 'Ālam, *Ghazals*, *Maṣnawīs*, *Qaṣidahs*, witticisms and humorous pieces, and *Fālnāmahs*, or astrological treatises. Several of his works are of an indecent nature. The first piece is in Persian, and bears the title *منظارة ملا ساھو و میر جعفر رحمت الله علیہ*. It begins:

رسائی کوش و هوش منہیان خدا

Amongst his poems are satires on Mirzā Zū al-Fakār Beg, Kotwāl of Delhi (fol. 22b and 121b), and his daughter Chandah (fol. 17a); a satire on Muḥammad Kām-bakhsh, the youngest son of Aurangzib, who died in battle with his brother Shāh 'Ālam near Haidarabad, A.H. 1119, A.D. 1708 (fol. 110a); a eulogy on Aurangzib (fol. 172b), and an elegy on his death (fol. 184a); also eulogies on Shāh 'Ālam (fol. 187a).

The *Kulliyāt* was lithographed in Bombay, 1853 and 1857, and in Delhi, 1873. In these editions the arrangement of the various compositions differs from that in this MS. The author's *Takhalluṣ* is variously spelt as زتلی, زتلی, and طلی, زتلی.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 337.

53.

Or. 381.—Foll. 92; $9\frac{1}{4}$ in. by 6; 13 lines, $3\frac{1}{4}$ in. long; written in *Nestalik*, with ruled margins, apparently about the beginning of the 18th century. [GEO. WM. HAMILTON.]

دیوان یکرو

The *Diwān* of Yakrū.

ہی ذکر تیرا جب ستی اکسیر دلان کا
مجھے قلب کی تینیں حکم ہی تب نقدروان کا

No record has been found of this poet, except that his name was 'Abd al-Wahhāb, and that he was a pupil of Shāh Najm al-Din, Ābrū, of Delhi (who died about the middle of the 12th century A.H.).

The *Diwān* consists of *Ghazals* in alphabetical arrangement, written in the archaic form of language peculiar to the earlier Hindustani poets. A few miscellaneous poems are appended.

A copy of this work, with a different beginning, is mentioned by Sprenger, *Oudh Catalogue*, p. 642.

II. Fol. 61b. دیوان مبتلا

The *Diwān* of *Mubtalā*.

اوں مکھ کی خوبی چاکل لالا سین کھونگا
انکھیاں کی صفت رکس شہلا سین کھونگا

'Ubaid Allāh *Khān*, whose *Takhallus* is *Mubtalā*, does not appear to be noticed in any of the Hindustani *Tazkirahs*. His name, as also that of his father, *Mir Jumlah*, is supplied by the copyist at the end of the MS., as follows :
تمت تمام شد دیوان رختنے عبید :
الله خان تخلص مبتلا پسر میر جملہ بتاریخ نوزدهم شهر
شعبان المظہم در عهد احمد شاہ بادشاہ ابدالی

This *Mir Jumlah* was probably the *Sūbedār* of Bihar of that name, who died in the thirteenth year of the reign of the Emperor Muḥammad Shāh, *i.e.* A.H. 1144 (A.D. 1731). See Beale's Biographical Dict., 2nd ed., p. 251.

These two *Diwāns* are written by the same hand. According to the subscriptions by the copyist at the end of each *Diwān*, it appears that the first was written on the 12th, the second on the 19th, of *Sha'bān* (the year not given), during the reign of *Aḥmad Shāh Abdālī*, *i.e.* between the years A.H. 1170 (A.D. 1757), when *Shāh Durrānī* assumed the throne of Delhi, and A.H. 1174 (A.D. 1761), when he returned to his own country, after the battle of Panipat.

54.

Add. 26529.—Foll. 196; 9 in. by $4\frac{3}{4}$; 13 lines, $3\frac{1}{4}$ in. long; written in inelegant *Nestalik*, and dated A.H. 1170 (A.D. 1756-57) and 1172 (A.D. 1759). [W.M. ERSKINE.]

I. Foll. 1—31. Tales of a merchant's wife and her lovers, in Dakhani verse, by *Saiyid 'Abd Allāh*, poetically surnamed *Kiyāsī*.

قصہ کتا ہون مین عجب ہر سخن گوہر سار کا
کیسے کری ہی چہند او دیکھو تماشانار کا

These tales, which do not appear to have any title, deal with the unfaithfulness of a

merchant's wife during her husband's absence, and are probably written in imitation of the *Totā-kahānī*, or "Tales of a Parrot." The author has given his name and *Takhallus*, and the date of composition, 11th *Shawwāl*, A.H. 1164 (Sept., A.D. 1751), in the epilogue, in the following lines :

اتھا سن ایگیارا سو چوست وید سال
بترامیخ ایگیارا اوما ماه شوال
سیدی عبد الله نے یو قصہ بنا
کیا خوش سنسنہار کتین سنا
سیدی عبد الله کرکے میرا ہی ناون
تخلص قیاسی ککرداں [?] ناون

A Persian *Rubā'ī*, by a different hand, is scribbled in *Shikastah* at the end of the poem.

II. Foll. 32—194. طوطی نامہ

The Tales of a Parrot. A *Maqnawī* in Dakhani verse, by *Ghauwāṣī*. See no. 47.

خدایا جو دانا ہی توں غیب کا
ہی سنار بندیاں کیری عیب کا

These tales were translated from the Persian *Tūti-nāmah* of *Ziyā'i Nakhshabī* (see the Persian Catalogue, p. 753a) during the reign of Sultan 'Abd Allāh *Kutb Shāh* of Golconda (A.D. 1611—1672). The prologue contains a long eulogy of this sovereign.

Ghauwāṣī has introduced his name in a distich, which is repeated at the end of each tale. The date of composition, 1st *Rajab*, A.H. 1049 (Oct., A.D. 1639) is stated in the author's epilogue (fol. 193b) in the following lines :

ہوئی بخشش حضرت تے جب مجھہ مدد
دیا مین اسے تو رواج اس سند
برس یک هزار ہور چالیس پہ نو
ہوئی تھی یو موتیان پرویا ہون تو
لطافت بھری مشنوی یو عجب
مرتب کیا خوش مین پہلی رجب

The whole of the MS. has been copied by the same hand. The first work is dated A.H. 1170; the second, 22nd *Zi'lka'dah*, A.H. 1172.

Copyist: شیخ ابو محمد قادری

On fol. 1b is a pencilled note, apparently taken from a notice of a copy of this work in Stewart's Catalogue, p. 180, which runs as follows: "Author, Avary. Dedicated to Sultān Abd Allah Cutb Shāh, . . . 1653." See also Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 494, and Sprenger, Oudh Catalogue, p. 608.

55.

Add. 26530.—Foll. 57; 8½ in. by 6½; written by different hands in various characters, apparently in the 18th century.

[W.M. ERSKINE.]

I. Foll. 3—31. قصہ نعل و گوہر

The story of Prince Ruby and Princess Pearl. A *Maṣnawī* in Dakhani verse, by 'Ājiz.

Beg. الہی دے مجھے رنگین بیانی
عطایا کر مجھکو یاقوت معانی

This love-story has been lithographed, as one of a collection of tales in verse, Bombay, 1872, and Madras, 1873.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 168, and Sprenger, Oudh Catalogue, p. 599.

II. Foll. 33—38. شوہر نامہ

A treatise, in Dakhani verse, on the duties of husbands and wives, according to the Muhammadan law, by Sābir.

Beg. اول حمد بولوں میں کرتار کا
دھنئے ہی او دو جئ کے سینسار کا

The author's poetical name, Sābir, the number of distichs in the poem, 125, and

the date of composition, A.H. 1156 (A.D. 1743) are stated in the epilogue.

Prefixed to the poem are three distichs by a different hand. The date of transcription, *Jumāda I.*, A.H. 1187 (A.D. 1773), is given in the colophon.

Copyist: سید عبد اللہ ساکن دامت

III. Foll. 39—48. A religious poem, written in Naskhi, in an obscure form of Dakhani. There are several emendations and marginal notes by a different hand.

On the last page is a medical prescription in Persian.

IV. Fol. 49. A few distichs in Persian and Hindustani. In a note in Mr. Erskine's handwriting on fol. 1b, which gives the contents of this volume, these poems are said to be by "Hafiz Daood of Bombay."

V. Fol. 50. A Persian *Ghazal* by Muḥammad Salim, whose *Takhalluṣ* is Miskīn.

VI. Fol. 51. A Hindustani poem, also said to be by "Hafiz Daood of Bombay."

VII. Foll. 52—57. A fragment of a *Maṣnawī* in Dakhani verse, by *Ghauwāṣī* (see no. 47). This incomplete MS. contains eulogies on Muhammad, 'Ali, the four Caliphs, the saint 'Abd al-Kādir Jīlānī, and the poet's patron, Sultan 'Abd Allāh Ḳutb Shāh of Golconda. The author's name occurs in fol. 57a. The poem begins:

اول حمد واجب ہی کرتار کا
دو عالم کا وارت خریدار کا

56.

Add. 18423.—Foll. 146; 10 in. by 6½; 11 lines, 4½ in. long; written in Nestalik, and dated 11th Rajab, 1188 (A.D. 1774).

[W.M. YULE.]

A collection of four tales in *Maṣnawī* verse, by Roshan 'Ali.

قصہ لعل و هیرا

The story of Prince Ruby and Princess Diamond.

This romance has been apparently copied from an imperfect MS. It begins abruptly :

کہ اورنگ منصف کا عادل ہی تو
او کشور دو عالم کا عامل ہی تو

قصہ راجا چترمکت و رانی

چندرکرن

The story of Rājā Chitramukut and Rānī Chandrakiran.

بھی کرتا ہون مین دل کو تسلی
جدھر دیکھو اودھر اسکی تجلی

For a prose version of this romance, written by Munshī Saman La'l in A.D. 1847, see no. 80.

قصہ طوطا و مینا

The story of the parrot and the "mainā."

بنام خداوند پخشندہ ہا
شنو شرح این قصہ بندھا

At the end of this poem appears the date of transcription, A.H. 1188.

قصہ جمیعہ

The story of King Jumjumah and the miracles worked on him by Christ.

الہی لاشریکی فرد یکتا
گورہی ہر کیا ہی لاست ہمتا

There is another metrical version of this story, written by Ahmad 'Ali of Sivarajpur, which has been lithographed at Lucknow and other places.

The title جنگ نامہ روش علی is written on the fly-leaf, probably the title of another poem of Roshan 'Ali's, which might have originally formed part of this collection.

The first page of the MS. has the name "Claud Martin" stamped on it.

57.

EGERTON, 1039.—Foll. 334; 13½ in. by 8; 17 lines, 6 in. long; written in Nestalik, with ruled margins, apparently early in the 19th century.

کلیات سودا

The Kulliyāt, or Collected Works, of Saudā.

Mirzā Muhammad Rafī', poetically sur-named Saudā, is universally considered to be the greatest of Hindustani poets. His ancestors were of Kabul, and followed the military profession. His father, Mirzā Mu-hammad Shafi', left his native home, and settled as a merchant at Delhi, where Saudā was born, A.H. 1125 (A.D. 1713), according to Āzād (Āb i ḥayāt, p. 151). He was at first a pupil of Sulaimān Kulī Khān, Widād, and afterwards of Shāh Ḥātim (Shaikh Zuhūr al-Dīn). He also gained much experience in writing poetry by companionship with Sirāj al-Dīn 'Ali Khān, Ārzū, a Persian poet of considerable note (see no. 34). Saudā's compositions soon brought him into notoriety at Delhi, and he became a universal favourite at the court of the Emperor Shāh 'Ālam, who was himself a poet, and used to submit his verses to Saudā for correction.

Saudā left Delhi when about sixty years of age, and, after a short residence at the court of Nawab Bangash Khān of Farukhabad, he finally settled at Lucknow, A.H. 1185 (A.D. 1772), where he entered the service of Nawab Shujā' al-Daulah. On the death of the Nawab, his son and successor, Nawab Āṣaf al-Daulah, granted Saudā an annual stipend of Rs. 6000, and conferred on him the title of مالک الشعرا, or "Prince of poets." Saudā died at Lucknow A.H. 1195 (A.D. 1781) at the age of seventy, and was buried in that city. Nassākh (Ganj, p. 25) has written a chronogram in which the date of his death is expressed by the words سودا جوہر فضل.

Nāsikh also (see his *Kulliyāt*, p. 220) has the following chronogram:—

گفتہ سال وفاتش ناسخ
مشاعر ہندوستان واپیلا

The principal notices of Saudā are those of Muḥammad Husain; Āzād in *Āb i ḥayāt*, pp. 151—183; Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 66; and the Allahabad Review, vol. iii., no. 4 (April, 1892).

Saudā was versed in all kinds of poetical composition, but chiefly excelled in satires, of which form of Hindustani poetry he is said to have been the originator, and in which he stands unsurpassed by any poet. According to Āzād, Saudā also wrote a prose translation of the *Maṣnawī Shu'lah i 'ishk* of Mīr Takī (see no. 63) and a *Tazkirah* of Hindustani poets. See *Āb i ḥayāt*, pp. 23 and 155.

The *Kulliyāt* of Saudā was first published in Calcutta, 1803, and in 1810 a volume of selections from that poet's works was printed under the editorship of Munshīs of the College of Fort William. A revised edition, with additional *Kaṣīdahs* and *Ghazals*, was printed, Calcutta, 1847. An English translation of a portion of the selections, which had been prescribed as a text-book for the High Proficiency Examination in Urdu, was published by Captain Major Henry Court, Simla, 1872, and an edition of these poems, edited by Captain H. S. Jarrett, was printed at Calcutta, 1875.

Several editions of the *Kulliyāt* have been lithographed at Delhi and at Cawnpore, also selections from the *Kaṣīdahs*, at Agra, 1860, and at Lucknow, 1868.

The contents of this MS. are:—

I. Fol. 3b. Saudā's preface, written in Persian. See p. 51 of the Cawnpore edition of the *Kulliyāt*, of 1873.

رُفیع ترین کلامی کہ رفتہ بخش دیباچہ
سخن تواند شد

II. Foll. 5b. *Diwān* of *Ghazals*, some in Persian, arranged alphabetically. Appended to the *Diwān* are *Fardis*, or detached distichs, fol. 140b; *Rubā'is*, or quatrains, fol. 141b; and *Kit'ahs*, or chronogrammatic poems, fol. 143a. These constitute the fourth *Diwān* of the Cawnpore edition of 1873, contained in pp. 188—316.

مقدور نہیں اوسکی تجھی کی بیان کا
جو شمع سراپا ہو اگر صرف زبان کا

III. Fol. 150b. *Diwān* of *Kaṣīdahs*, a few of which are in Persian. These poems are held in great estimation, and consist chiefly of panegyrics of Nawab Āṣaf al-Daulah and of men of high rank at Delhi and Lucknow. These form the first *Diwān* in the Cawnpore edition of 1873, pp. 52—117.

ہوا جب کفر ثابت ہی وہ تمغائی مسلمانی
نہ توئی شیخ سے زنار تسبیح سلیمانی

Appended to the *Diwān* are a few *Maṣnawīs*, fol. 235b; *Mukhammasāt*, or stanzas of five lines each, fol. 262b; and a *Tarjī-band* (called *Tarkīb-band* in this MS.) or satire on Mīr Zāhīk, the father of the famous poet Mīr Hasan, fol. 302a. The two last occupy pp. 323—368 in the Cawnpore edition.

IV. Fol. 307a. *Maṣnawīs*, consisting mostly of satires, with anecdotes, witticisms, and eulogies. These, with the *Maṣnawīs* alluded to above, form the second *Diwān* in the Cawnpore edition, pp. 117—174.

میرا دل نام پر اوسکی ہی شیدا
کیا ہی جننے حسن و عشق پیدا

V. Fol. 321b. Verses by Mīr, with amplifications by Saudā, and an introductory preface in Persian; a *Salām* poem, fol. 322a; two letters addressed to the poet Mīr, one in verse, the other in prose, fol. 326a; and a *Marsiyah*, fol. 327a. These compositions form the opening portion of the *Diwān* of *Marsiyahs* in pp. 369—379 (margin) of the

Cawnpore edition. The Persian preface appears to have been taken from an imperfect copy, as it begins abruptly in the middle.

The printed edition of the *Kulliyāt* contains, in addition to these works, a collection of *Pahelīs*, or riddles, a large number of additional *Marsiyahs* and *Salāms*, a Persian *Diwān*, and a work entitled 'Ibrat al-*ghāfilīn* (see no. 59), also a collection of *Kaṣidahs* by pupils of *Saudā*.

The MS. has several additional verses on the margin, supplied by a later hand.

There is a copy of *Saudā*'s *Kulliyāt* in the Library of the Royal Asiatic Society, London. Other copies are noticed in Sprenger's *Oudh Catalogue*, p. 636, and Stewart's *Catalogue*, p. 181.

58.

Add. 16879.—Foll. 376; 15 in. by $8\frac{1}{2}$; 15 lines, $5\frac{1}{2}$ in. long; written in bold Nestalik, with ruled margins, apparently in the beginning of the 19th century. [W.M. YULE.]

The *Kulliyāt* of *Saudā*.

This beautifully written copy is virtually the same as the preceding, except that the poetical sections are arranged in a more convenient and systematic manner. Most of the poems also have headings in red ink.

Contents: Persian *Kaṣidahs* and *Ghazals*, fol. 1b. Hindustani *Kaṣidahs*, fol. 19b. *Diwān* of Hindustani *Ghazals*, fol. 107b. *Fardiyyāt*, fol. 231b. *Rubā'iyāt*, with a few *Pahelīs*, headed چنستان هندی, fol. 233b. *Mukattā'at*, fol. 240b. *Mukhammasāt*, fol. 252b. *Tarjī'band* and *Wāsokht*, fol. 296b. *Maṣnawiyāt*, fol. 304b. Verses addressed to *Mir Takī*, with Persian preface, described in the preceding, fol. 356b. The preface in this copy is complete, beginning with حمد بیفعی کہ

عندلیب طبع یک گل بیمردہ چمن ابداع اوست

Copyist: محمد امین بیٹ ساکن دہیلوئی

The fly-leaf has the endorsement دیوان سودا, "Saudah's Diwan. Hindostanee and Persian."

59.

Add. 8922.—Foll. 247; 13 in. by $8\frac{1}{2}$; 13 lines, $4\frac{3}{4}$ in. long, with 20 lines in the margin; written in Nestalik; dated ۹۰۰ شافر—شوال, A.H. 1220 (A.D. 1805).

The *Kulliyāt* of *Saudā*.

This copy is divided into two parts. The poems are grouped together, some on the margin, others in the body of the page. There are no headings to the poems, so that they can with difficulty be identified.

The first part, foll. 1—211, contains the *Diwān* of *Ghazals*, the *Kaṣidahs*, *Mukhammasāt*, *Rubā'is*, *Pahelīs*, *Kit'abs*, *Maṣnawis*, and other minor poems. It also contains, on the margin of foll. 165b—192b, a copy of the poet's *عترت الغافلین*, which is not included in the two preceding copies of his *Kulliyāt*. It is to be found on pp. 26—50 of the Cawnpore edition of 1873. It appears from the notice of this work given by the author of the *Āb i ḥayāt* (p. 168), and also from the work itself, that *Ashraf 'Ali Khān*, a native of Delhi, of noble patronage, had, after fifteen years labour, compiled a *Tazkirah* of Persian poets, and submitted the work to *Mirzā Muḥammad Fākhir*, *Makīn*, a well-known Persian poet of Delhi. *Makīn* found fault with the composition of the Persian verses quoted in the *Tazkirah*, and took the liberty of erasing and emending them throughout. Displeased at this, *Ashraf 'Ali Khān* took the manuscript with *Makīn*'s corrections to *Saudā*, who, incensed at this wholesale alteration of the poems of noted Persian authors, and disapproving of the emendations made by *Makīn*, wrote the 'Ibrat al-*ghāfilīn*, in which he severely condemns *Makīn*'s conduct, and mercilessly exposes his ignorance of the Persian language, as shown, not only in his corrections to the *Tazkirah*, but also in passages of a Persian *Diwān* which he had himself written.

The colophon to this part of the MS. is

dated Farukhabad, 24th *Safar*, A.H. 1220 (24th May, A.D. 1805).

The second part, foll. 212—247, contains a collection of *Marsiyahs* and *Salâms*, which, with others, are to be found on pp. 369—487 of the Cawnpore edition of 1873.

This part is dated 7th *Shawwâl*, A.H. 1220 (29th Dec., A.D. 1805).

60.

Add. 26526.—Foll. 205; 6½ in. by 4½; 11 lines, 2¾ in. long; written in small Nestalik, with ruled margins; dated 11th *Rabî' I.*, A.H. 1212 (3rd Sept., A.D. 1797).

[W.M. ERSKINE.]

A smaller collection of *Saudâ*'s works.

Contents: *Diwân* of *Ghazals*, fol. 2b. *Mukhammasât*, fol. 85a. *Kitâhs*, and other minor poems, fol. 109a. *Kâşidahs*, fol. 126b.

In the colophon the work is called *ديوان* میرزا محمد رفیع ... سودا

61.

Add. 14058.—Foll. 139; 8 in. by 4¾; 19 and 13 lines, 3¾ in. long; written in *Shikastah-âmez* and Nestalik, with occasional ruled margins and on tinted paper, apparently early in the 19th century.

Selections from the poems of *Saudâ*.

I. Fol. 1a. Six *Maşnawîs*, written in *Shikastah-âmez*. These are to be found on pp. 136, 138, 154, 134, 150 and 147 respectively in the Cawnpore edition of the *Kulliyât*, published in 1873.

II. Fol. 14a. The *Kâşidahs* of *Saudâ*, with his preface in Persian. This part of the present work seems to have originally formed a manuscript distinct from the first part. It is evidently written by a different hand, and is in Nestalik. The preface is imperfect, wanting the first page. The MS. is also incomplete, and ends abruptly.

62.

Or. 14.—Foll. 116; 9½ in. by 6½; 13 lines, 4½ in. long; written in clear Nestalik; dated Surat, A.H. 1236 (A.D. 1821).

[DR. WILLIAM WRIGHT.]

The *Diwâns* of *Saudâ* and *Tâbân*.

I. Fol. 5a. دیوان سودا

Another copy of *Saudâ*'s *Diwân* of *Ghazals*, to which are appended a few *Rubâ'is*, *Mukhammasât*, *Kâşidahs*, and other miscellaneous poems.

II. Fol. 86b. دیوان تابان

The *Diwân* of *Tâbân*, consisting of *Ghazals*, arranged in alphabetical order.

ای مرد خدا تو ہی پرستار بیان کا

مذہب میں میری کفر می انکار بیان کا

Mir 'Abd al-Ḥaiy of Delhi, poetically sur-named *Tâbân*, was of noble birth and a descendant of the saint 'Ali Mûsâ Rizawî. He was a pupil of Shâh Hâtim (*Shaikh Zuhûr al-Dîn*), and afterwards of Muhammad 'Alî, Ḥashmat. Leaving his native city he settled at Lucknow, and enjoyed the friend-ship of *Saudâ*, who also corrected some of his verses. *Tâbân* was specially noted for his extraordinarily handsome appearance, so much so that the Emperor Shâh 'Alâm himself went to see him, and he became generally known by the soubriquet یوسف ثانی, or "Joseph the Second."

Most biographers, including *Āzâd*, state that *Tâbân* died in early manhood, his death being commonly ascribed to dropsy, brought about by excessive drinking; but *Lutf*, in his *Tazkirah*, the *Gulshan i Hind*, written in A.H. 1215 (A.D. 1800), says that he knew him as an old man in Lucknow in A.H. 1201 (A.D. 1786-87), and that he then still re-tained the beauty for which he was so famous.

See *Garçin de Tassy*, *Litt. Hind.*, 2nd ed., vol. iii., p. 192, and *Āzâd*, *Āb i hayât*, p. 141.

A copy of this work is mentioned by Sprenger, Oudh Catalogue, p. 639.

These two *Diwāns* were copied at Surat for Jagat Narāyan Bhān and Kāshīnāth Bhān, the first on the 20th, the second on the 27th *Zi'lka'dah*, A.H. 1236, corresponding to the 18th and 25th Sept., A.D. 1821.

Copyist: سورج بھان

63.

Or. 378.—Foll. 226; 10 in. by $6\frac{1}{4}$; 19 lines, $4\frac{1}{2}$ in. long; written in *Nestalik*, with ruled margins; dated Delhi, 3rd April, A.D. 1863.

[GEO. WILLIAM HAMILTON.]

دیوان میر تقی

The First *Diwān* of Mir Takī.

تها مستعار حسن سے اوسکی جو نور تھا
خورشید میں بھی اوس ہی کا ذرہ ظہور تھا

Mir Muḥammad Takī, whose poetical name is Mir, and who is generally known as Mir Takī, was the son of Mir 'Abd Allāh, one of the nobles of Agra. On the death of his father, Mir went to Delhi during the reign of the Emperor Shāh 'Ālam, and was supported and educated by his uncle Sirāj al-Din 'Ali Khān, Ārzū, a famous Persian poet of that city (see no. 34); but, owing to religious differences, Mir being a Shi'ah and Ārzū a follower of the Hanafī persuasion, they became estranged, and Mir went to Lucknow in the time of the Nawab Āṣaf al-Daulah, in a state of utter poverty. According to Āzād, he left Delhi in A.H. 1190 (A.D. 1776), but Lutf gives the date A.H. 1197 (A.D. 1783), and Sprenger also says it was "after 1196." The Nawab assigned to Mir a monthly cash allowance of 200 or 300 rupees, which was also continued by his successor, Nawab Sa'ādat 'Ali Khān. Mir died at Lucknow, A.H. 1225 (A.D. 1810), at the age of 100, according to Āzād, but about 80 according to Jahān (see no. 15, fol. 101b). Muṣṭafī,

when writing his *Tazkirah*, A.H. 1209 (A.D. 1794-95), says that Mir was then about eighty years old (see no. 14, fol. 111b).

Nassākh expresses the date of his death, A.H. 1225, in the last line of the following chronogram (*Ganj i tawārikh*, p. 26):

کہ میں نے یون سال ترحیل میر
مقیم گلستان جنت ہو۔

Nāsikh also supplies a chronogram on the same date in the line اوپلا مُرد شہ شاعر ان, (see his *Kulliyāt*, Lucknow, 1872, p. 221).

Mir Takī was a voluminous writer, and his poetry is held in great esteem. His works consist of six *Diwāns* of *Ghazals*, including a large number of *Maṣnawīs* and other poems, besides a *Diwān* in Persian, and a *Tazkirah* of Urdu poets, also in Persian, entitled نکات الشعرا. See Sprenger, Oudh Catalogue, p. 175.

The *Kulliyāt* of Mir (without the Persian *Diwān* and *Tazkirah*) was published at Calcutta in 1811, a year after his death, "under the patronage of the College of Fort William, and edited by learned Moonshees attached to the College." In this edition the whole of his works have been re-arranged, the different kinds of poems taken from each of his six *Diwāns* being separately grouped together. Lithographed editions of the *Kulliyāt* have been printed in Lucknow, 1867 and 1874. Copies are mentioned by Sprenger, Oudh Catalogue, p. 627.

Notices of Mir have been given by Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 305; Āzād, Āb i ḥayāt, p. 208; and Sprenger, Oudh Catalogue, p. 175. See also Allahabad Review, vol. iii., no. 7 (July, 1892).

Contents: *Ghazals*, in alphabetical order, fol. 2b. *Matla'āt*, fol. 133a. *Rubā'iyāt*, with a few Persian poems, fol. 137a. *Mukhamma-sāt* (two of which are satires on Shāh 'Ālam), *Tarkib-band*, *Tarjī-band* and *Musaddasāt*, fol. 143b. *Maṣnawiyāt*, fol. 169a.

The *Masnawīs* of *Mir Taki*, consisting chiefly of satires, eulogies and love tales, are extremely popular, the chief of which, contained in this work, are—

1. اُزدرا نامہ, also called اجگر نامہ, or "The book of the dragon," fol. 169a; see the Calcutta edition of his *Kulliyāt*, p. 1009. *Mir's* self-conceit and contempt for all other Hindustani poets, *Saudā* alone excepted, were peculiarly characteristic of him. His *Tazkirah* is full of ill-natured criticisms, and in this *Masnawī* he fancifully represents himself as a dragon, devouring the smaller animals within his reach, to wit, the poets whose works he held in such light esteem.

Beg. یہ مودی کئی ناخبردار نہ
تئی ناگینیں جنکے ٹینگون پہ پہن

2. جوش عشق, or "The ebullition of love," fol. 187a (*Kulliyāt*, p. 1041).

Beg. ضبط کروں میں کب تک آہ اب
چل ائی جامہ بسم اللہ اب

3. دریاۓ عشق, or "The ocean of love," fol. 197a (*Kulliyāt*, p. 897).

Beg. عشق ہی تازہ کار و تازہ خیال
ہر جگہ اوسکی ایک نئی ہی چال

This poem has no distinctive title in the Calcutta edition of the *Kulliyāt*, but is headed قصہ جانگداز on p. 899, where the romance begins. It was published, with a transliteration in Roman characters, under the editorship of W. Carmichael Smyth, London, 1820, under the title of شعلہ عشق. The editor states in his preface that he was doubtful as to the correctness of this title, and, in point of fact, it belongs to a totally different poem by *Mir*, noted below. *Garcin de Tassy* has made a French translation of this poem, Paris, 1826, also under this wrong title.

Prefix to the poem is a short treatise on love, in Persian (not contained in the *Kulliyāt*), beginning: عشق یعنے محبت مفرط دریان این ملکہ فاصلہ

4. اعجاز عشق, or "The miracle of love," fol. 204b (*Kulliyāt*, p. 1049).

بنے جہاں افرین ہی محل
زبان اسمیں جنبش کرے کیا مجال

The title of the poem is not given in this MS., but occurs in the printed editions. It has been lithographed, Lucknow, 1844.

5. شعلہ عشق, or "The flame of love," fol. 217b (*Kulliyāt*, p. 885).

محبت نے ظلمت سے کاڑھا ہی نور
نهوئی محبت نہوتا ضرور [ظہور]

This poem has been lithographed, together with the author's *Daryā i 'ishk* and *I'jāz i 'ishk*, Lucknow, A.H. 1261, and Cawnpore, A.H. 1267.

On fol. 2a is a note by the copyist, stating that he wrote this copy at Delhi, 3rd April, 1863, for Col. Hamilton, Special Commissioner of Delhi.

سید زین الدین ساکن امروہ صلح مراد آباد : Copyist

64.

Or. 379.—Foll. 404; 12 in. by $7\frac{1}{2}$; 17 lines, $4\frac{3}{4}$ in. long; written in Nestalik, and dated Rabi' I., A.H. 1225 (May, A.D. 1810), and Muharram, A.H. 1227 (Feb., A.D. 1812).

[GEO. W. HAMILTON.]

دیوان میر تقی

The Second, Third, Fourth, Fifth, and Sixth *Diwāns* of *Mir Taki*.

Contents:—

I. Fol. 2b. دیوان دوم The Second *Diwān* (*Kulliyāt*, Calcutta edition, 1811, p. 255).

ہر ذی حیات کا ہی سبب جو حیات کا
نکلے ہی جی ہی اسکے لئے کائنات کا

Rubā'iyāt, fol. 75b; Haft-band, and Muhammasāt, fol. 80a; Tarjī'-band, fol. 93a;

Maṣnawiyāt, fol. 97a ; Musaddasāt, and Mu-khammasāt, fol. 124a.

II. Fol. 132b. دیوان سیوم The Third Diwān (Kulliyāt, p. 438).

میرے مالک نے میرے حق میں تو احسان کیا
خالک ناجیز تھا میں سو مجھے انسان کیا

Rubā'iyāt, fol. 192b ; Maṣnawis, and a few Marsiyahs, fol. 193a. Three of the Maṣnawis, with the heading شکار نامہ, describe the hunting expeditions of Nawab Āṣaf al-Daulah.

At the end of this Diwān appears the date of transcription, 26th Rabi' I., A.H. 1225 (1st May, A.D. 1810).

III. Fol. 223b. دیوان چہارم The Fourth Diwān. This is the fifth in the Calcutta edition (Kulliyāt, p. 611).

دل رفتہ کمال ہی اوں ذو الجلال کا
مسخیع جمیع صفات [و] کمال کا

A few Rubā'is, and Kitāhs, with a Tarkib-band, and Kaṣīdah, fol. 278b ; Maṣnawiyāt, fol. 283b.

IV. Fol. 295b. دیوان پنجم The Fifth Diwān, the sixth in the Calcutta edition (Kulliyāt, p. 708).

فلک نے پیش کر سرمہ بنایا
نظر میں اوسکی میں تو بھی نہ ایا

Followed by a few Rubā'is, and Kitāhs, and a Maṣnawī by a poet whose Takhallus کہیں occurs in the last line, fol. 339b.

V. Fol. 345b. دیوان ششم The Sixth Diwān, the fourth in the Calcutta edition (Kulliyāt, p. 538).

کرتا ہون اللہ اللہ درویش ہون سدا کا
سرمایہ تو کل یہاں نام ہی خدا کا

Followed by a few Rubā'is, and Maṣnawis, fol. 391b.

At the end of this Diwān appears the date of transcription, 22nd Muḥarram, A.H. 1227 (6th Feb., A.D. 1812).

65.

Or. 380.—Foll. 186 ; 14 $\frac{3}{4}$ in. by 9 ; 15 lines, 5 $\frac{1}{2}$ in. long ; written in bold Nestalik, with ruled margins, about the close of the 18th century. From the royal library of Lucknow. [GEO. W.M. HAMILTON.]

دیوان میر سوز

The Diwān of Soz.

دعوی بروا ہی سوز کو اپنے کلام کا
جو غور کیجئے تو ہی کوئیکے کام کا
بسم الله الرحمن الرحيم
سر دیوان برائیسے جو بسم الله میں لکھتا
بچائے مد بسم الله مداد میں لکھتا

Saiyid Muhammad Mir, whose poetical name is Soz, was the son of Saiyid Ziyā al-Dīn, and a descendant of the saint Kūtb ‘Ālam of Gujarat. His ancestors lived at Bukhara, but Soz was born at Karawalpur, near Delhi. In the year A.H. 1191 (A.D. 1777) Soz left his native city in a state of utmost poverty, and took up his residence at Lucknow, where he was befriended by Nawab Āṣaf al-Daulah, who also became his pupil in the art of poetical composition. Being unsuccessful in obtaining a livelihood in Lucknow, Soz went to Murshidabad, A.H. 1212 (A.D. 1797-98), but returned that same year to Lucknow, and died shortly afterwards.

Khalīl, the author of the Tazkirah Gulzār i Ibrāhīm (no. 12, fol. 155b), written in A.H. 1198 (A.D. 1783-84), says that Soz was then living at Lucknow, and Muṣṭafī, in his Tazkirah i Hindī, written in A.H. 1209 (A.D. 1794-95), states that he was then over seventy years of age. (See no. 14, fol. 62a.) According to Nassākh (Sukhan i shu‘arā, p. 227) Soz died at Tilhar at the age of eighty. Firoz (Tazkirat al-shu‘arā, Sialkot, 1889) says that he died A.H. 1213 at the age of seventy.

Soz originally adopted Mīr as his *Takhallus*, but when Mīr Taķī became famous under that name, he changed it to Soz. He introduces both these names in the following couplet :

کہتے تھے پہلے میر میر تب نہ ہوئی ہزار حیف
اب جو کہے ہیں سوز سوز یعنی سدا جلا کرو

Soz is said to have been an archer of remarkable strength and skill, and was also noted for his excellent handwriting.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 153; Sprenger, Oudh Catalogue, pp. 292 and 638; Āzād, Āb i ḥayāt, p. 198.

Contents: *Ghazals*, interspersed with *Kitāhs*, fol. 2b; *Rubā'iyāt*, fol. 176a; *Mukhammasāt*, on *Ghazals* by *Saudā*, fol. 180a; *Masnawiyāt*, fol. 183a.

A volume of selections from the *Dīwān* was printed in Calcutta, A.D. 1810.

The MS. bears the stamps of the kings of Oudh.

66.

Add. 19910.—Foll. 428; 14 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$; 15 lines, 5 $\frac{1}{2}$ in. long; written in Nestalik, with 'Unvān and gold margins, on tinted paper, about the year A.D. 1800.

کلیات جرات

The *Kulliyāt*, or Collected Works, of Jur'at.

Shaikh Kalandar Bakhsh, poetically sur-named Jur'at, whose proper name is Yahyā Mān, was the son of Hāfiẓ Mān of Delhi. His ancestors received the title of Mān (or Amān, according to Lutf, Āzād, and Nassākh) from the Emperor Akbar. One of them, Rā'e Mān, was one of the victims at the sack of Delhi by Nādir Shāh in A.D. 1739, and the street in which he lived is still called by his name.

Jur'at appears to have left his native city when yet young, and at first took service under Nawab Maḥabbat Khān, son of Hāfiẓ

Rahmat Khān, Nawab of Bareilly. In A.H. 1215 (A.D. 1800) he went to Lucknow under the patronage of Mirzā Sulaimān Shikūh, son of the Emperor Shāh 'Ālam, and died in that city A.H. 1225 (A.D. 1810). Both Nassākh and Nāsikh have written chronograms expressing the date of his death.

Jur'at was a pupil of Ja'far 'Alī, Hasrat, a famous Persian poet of Delhi. He is said to have been a skilled musician and astrologer, but unfortunately lost his eyesight when but a youth, through an attack, some say, of small-pox. Nassākh states in his *Tazkirah* that he was only nineteen years old at the time. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 112; Āzād, Āb i ḥayāt, p. 241; and Sprenger, Oudh Cat., p. 244.

Contents: *Dīwān* of *Ghazals*, fol. 1b; *Fardiyāt*, fol. 302b; *Rubā'iyāt*, fol. 304b; *Musaddasāt* and *Mukhammasāt*, fol. 320b; *Haft-band* and *Tarjī'-band*, fol. 344b; *Mukattā'āt*, fol. 354b; *Salām* and *Marsiyahs*, fol. 376b; *Fāl-nāmah*, fol. 424b.

At the end of the first and second *Marsiyahs* (foll. 405a and 408b) there are chronograms expressing the dates of composition, viz., A.H. 1191 (A.D. 1777) and A.H. 1192 (A.D. 1778) respectively.

Besides these poems Jur'at wrote some *Masnawīs* (see Sprenger, p. 616). Several of his poems are of an indecent character. None of his works appear to have been published.

Copyist: محمد امین بیگ ساکن دہلی

On fol. 1a appears the name of a former owner, "J. Ruddell, 1806."

67.

Add. 26046.—Foll. 300; 13 $\frac{1}{2}$ in. by 9; 19 lines, 5 $\frac{1}{2}$ in. long; written in clear Nestalik, apparently in the commencement of the 19th century.

دیوان جرات

The *Diwān* of *Jur'at*. See the preceding work.

Beg. نالہ موزون سے مصرع آہ کا چسپان ہوا
زور یہ پر درد اپنا مطلع دیوان ہوا

This work contains only the Ghazals of *Jur'at*, which are arranged alphabetically, but not in the same order as in the *Kulliyāt*.

A copy of the *Diwān* is mentioned by Sprenger, *Oudh Catalogue*, p. 616.

68.

EGERTON, 1040.—Foll. 49 ; 11 in. by $6\frac{3}{4}$; 13 lines, $4\frac{1}{2}$ in. long ; written in *Nestalik*, at the beginning of the 19th century.

دیوان صاحب قران

The *Diwān* of *Sāhib-kirān*.

Beg. یہ حسن خداوند ہی یا نور کا چکا
عالم سے جمال اوسکا نظر اتا ہی چکا

Saiyid 'Imām 'Alī Khān, *Rizawī*, poetically surnamed *Sāhib-kirān*, the son of *Ghulām Husain*, was a native of *Bilgram*, but settled in Lucknow during the time of Nawab Āṣaf al-Daulah, and was an intimate associate of *Mirzā Sulaimān Shikūh*. He was contemporary with *Jur'at* and *Inshā*.

The *Diwān* consists of Ghazals, some of which are in Persian, arranged in alphabetical order. It abounds in indecencies, so much so that this poet has obtained the soubriquet of *خشن گو*, or "the indecent speaker."

On the margin of several folios there are several additional verses supplied by a later hand.

See *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. iii., p. 26, and Sprenger, *Oudh Catalogue*, p. 604.

69.

Or. 383.—Foll. 284 ; $11\frac{1}{2}$ in. by 7 ; 19 lines, $4\frac{1}{4}$ in. long ; written in *Nestalik* ; dated 29th *Sha'bān*, A.H. 1259 (Sept., A.D. 1843).

[GEO. WM. HAMILTON.]

کلیات میر حسن

The *Kulliyāt*, or Collected Works, of *Hasan*.

Mir *Ghulām Hasan*, whose *Takhallus* is *Hasan*, and who is generally known as *Mir Hasan*, was the son of *Mir Ghulām Husain*, *Zāhik*. His ancestors were *Saiyids* of *Hirat*, whence his parents came to *Delhi*, where *Hasan* was born. He there studied poetry with his father, and also had his verses corrected by *Khwājah Mir Dard*. On the downfall of *Delhi* (A.D. 1739) *Hasan* went with his father to *Faizabad*, which was at that time the capital of the *Nawabs* of *Oudh*, and entered the service of *Nawab Sālār Jang*, and was also an associate of his son *Mirzā Nawāzish 'Alī Khān Sardār Jang*. Here he became a pupil of *Mir Ziyā al-Dīn*, *Ziyā*, and also had his verses corrected by *Saudā*. On the accession of *Nawab Āṣaf al-Daulah* (A.D. 1775) the seat of government was transferred to *Lucknow*, and *Hasan* settled there. He died in *Muharram*, A.H. 1201 (A.D. 1786). *Muṣṭafī* has expressed the date of his death in the chronogram شاعر شیرین زبان, and *Nassākh* in the words غلام حسن آہ آہ. *Lutf*, in his *Tazkirah* the *Gulshan i Hind*, states that he died in A.H. 1205 (A.D. 1790—1791).

The principal notices of *Hasan* are by *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. i., p. 528; *Āzad*, *Āb i ḥayāt*, p. 259; Sprenger, *Oudh Catalogue*, pp. 233 and 609; and *Nassākh*, *Sukhan i shu'arā*, p. 130.

The contents of this work are :

I. A preface to the author's *Sihr al-bayān*. See fol. 34a below.

حمد کی لیاقت اوسی مانع کو ہی جس نے
عنصر اربع کو

This preface, the author of which does not give his name, was written in A.D. 1803 by order of Dr. Gilchrist, and was published with the *Sihr al-bayān* in A.D. 1805. It contains a brief account of Hasan and his writings. Speaking of himself, the author says he was an intimate friend of the poet, and lived with him for ten years, till A.H. 1199 (A.D. 1785), when he took service with *Mirzā Jawān-bakht*, and went with him to Benares. He says further that he was not a pupil of Hasan, as erroneously stated by *Khalil* in his *Tazkirah Gulzār i Ibrāhīm*, but of *Mir Haidar 'Ali*, Haidar, and that Hasan was taken ill in *Zi'l-hijjah*, A.H. 1200, and died in Muḥarram, A.H. 1201.

II. Fol. 5a. Three *Masnawis*. The first, a panegyric on Nawab Sālār Jang, is incomplete, beginning : دل شکستہ کی تعمیر سے جو ہوئے فراق. The second, fol. 6a, is on the marriage of Nawab Āṣaf al-Daulah. The third, fol. 9a, contains anecdotes of Muhammadan saints, and bears the heading در بیان سچانہ تعالیٰ توحید حق.

III. Fol. 34a. *Sihr al-bayān*, سحر البيان.

Beg. کروں بھلے تو حمد یزدان رقم
جھکا جسکے سجدہ کو اول قلم

This very popular *Masnawi*, the most famous work of Hasan, is also known under the titles of *تعصہ بدر منیر* and *مثنوی میر حسن*. It was written A.H. 1199 (A.D. 1785), and obtained honourable recognition from the Nawab Āṣaf al-Daulah. The poem is a romance on the loves of Prince Benazir and Badr i Munir, in which are introduced many interesting ethnographical details of female dress, marriage ceremonies, and other customs. It is written in a simple style of Urdu, and abounds in proverbs and idiomatic phrases. The date of composition is fixed by chronograms written by *Katil* and *Muṣṭafī*, which, however, do not appear in this copy.

The *Sihr al-bayān* was first published in Calcutta, A.D. 1805, with the editor's pre-

face, noted above. Several editions have been published at Delhi, Lucknow, Meerut, and other places; also one in Devanagari characters at Agra, 1863.

A prose adaptation of this poem was made by *Mir Bahādur 'Ali*, A.H. 1217 (A.D. 1802), under the title نثر بینذیر, and published in Calcutta, 1803 (see no. 95). A poetical adaptation, entitled سوانح بے نذیر, by *Durgā-prasād* of Chandpur, was published in Bijnaur, A.D. 1885. Besides these, various other translations and adaptations have been made in vernaculars of India.

III. Fol. 92b. Another set of *Masnawis*, of which one, in praise of Faizabad, and another, a satire on Lucknow, have been translated into French by *Garcin de Tassy*. The last *Masnawi* has the title عید کی تھنیت introduced in the last distich.

IV. Fol. 110a. *Qaṣīdahs*, the last of which is called لمعہ نور.

V. Fol. 119b. *Diwān* of *Ghazals*, in alphabetical arrangement, with a preface in Persian, سخن پرواران گلشن مقال.

The first *Ghazal* begins :

گر کیجئے رقم کچھ تیری وحدت کے بیان کا
تو چاہئے خامد بھی اسی ایک زبان کا

To the *Diwān* are appended a *Tarkib-band*, fol. 237a; *Mukhammas*, fol. 239b; and three *Masnawis*, fol. 250a. These last are headed نقل کلاؤنٹ, هجو تھانی, "satire on a butcher;" نقل زن فاحشہ, "story of Kalāwant;" and نقل زن فاحشہ, "story of a prostitute."

VI. Fol. 251b. *Rubā'is*, in alphabetical order, beginning :

ہر چند ہوا ہی عالم عالم پیدا
وہاں جو رہی اور بیان بھی ادم پیدا

VII. Fol. 266b. *Musallas*, or poems of three lines each, of which the first two lines are by Hasan, some in Persian, others in

Urdu, and the third by different Persian poets of note, whose names are given on the margin of each poem.

70.

Add. 6624.—Foll. 86; 10½ in. by 6½; 13 lines, 4½ in. long; written in large Nestalik, with 'Unvān and ruled margins, apparently at the close of the 18th century.

سحر البيان

The *Sīhr al-bayān* of Mir Hasan. See the preceding work, no. 69, art. iii.

This copy of the *Maṣnawī* contains at the end nine distichs by the author (omitted in the *Kulliyāt*), which contain two chronograms expressing the date of composition, A.H. 1199 (A.D. 1785), one in Persian, by Mirzā Қatil, the other, in Hindustani, by Ghulām Hamadānī, Muṣṭafī. It does not contain the preface which was written at the publication of the poem in A.D. 1805 (see no. 69, art. i.), from which it seems probable that this copy was written previous to that date. On fol. 1a is the endorsement متنی میر حسن مرحوم, so that the MS. was written after A.D. 1786, the date of the death of the author. The several chapters have headings in red ink.

Copies of this work are mentioned by Sprenger, Oudh Catalogue, p. 609.

71.

Add. 17963.—Foll. 75; 10 in. by 5½; 15 lines, 3½ in. long; written in Nestalik, at the close of the 18th century.

Another copy of the *Sīhr al-bayān* of Mir Hasan.

On fol. 1a are two impressions of a seal of Doctor Anthony Joseph Pouget (of the Bombay Medical Service), انتون یوسف پوجت, bearing the date [A.H.] 1212 = A.D. 1797-98.

72.

Or. 2162.—Foll. 220; 10½ in. by 7½; 15 lines, 4 in. long; written in Nestalik, with gold-ruled margins, apparently in the beginning of the 19th century.

دیوان افسوس

The *Diwān* of Afsos.

Mīr Sher 'Alī, Ja'farī, of Delhi, who adopted Afsos as his *Takhallus*, was the son of Saiyid 'Alī Muẓaffar Khān, and grandson of Saiyid Ghulām Muṣṭafā. His ancestors were descendants of Muḥammad through Imām Ja'far Ṣādīk, and lived at Khaf (خاف). One of them, Saiyid Badr al-Dīn, brother to Saiyid 'Ālam al-Dīn Hājī Khānī, came to India and settled at Narnaul. During the reign of Muḥammad Shāh (A.D. 1719—48), his father and grandfather took up their residence at Delhi and became associates of Nawab 'Umdat al-Mulk Amīr Khān. Here Afsos was born. A few years after the death of the Nawab (which occurred A.D. 1746), when Afsos was eleven years of age, his father went with him to Patna, and took service under Nawab Mīr Kāsim 'Alī Khān داروغہ توب (خان), and after him under Nawab Ja'far 'Alī Khān till his deposition (A.D. 1760), when he went to Lucknow, and thence to Haidarabad, where he died.

Afsos settled at Lucknow two years before his father went there, and was supported by Nawab Salār Jang, the son of Ishāk Khān, who was uncle to Nawab Āṣaf al-Daulah, and there composed this *Diwān*.

After some years, Afsos was brought by Mirzā Hasan Rizā Khān, the Nā'ib of Nawab Āṣaf al-Daulah, to the notice of Colonel Scott, who, struck with his extraordinary literary talent, sent him to Calcutta. He became one of the Munshīs of the College of Fort William, and, under the direction of Dr. Gilchrist, proceeded to make a Hindustani translation of the *Gulistān* of Sa'dī. This work, com-

pleted in A.H. 1214 (A.D. 1799) under the chronogrammatic title of *Bāgh i Urdū*, was first printed in Calcutta, A.D. 1802, and has gained great popularity. After this, *Afsos* was engaged in the revision and publication of the *Nasr i Benazir* of *Mir Bahādur 'Alī* (no. 95); the *Mazhab i 'ishk* of *'Izzat Allāh*; the *Bahār i dānish* of *Muhammad Ismā'il*, *Tapish* (see no. 37); and the *Kulliyāt* of *Saudā* (no. 57). He then, A.H. 1219 (A.D. 1804), began the compilation of his historical work, *Ārā'ish i mahfil* (see no. 20), and completed it the following year. According to *Garcin de Tassy* and *Sprenger*, *Afsos* died in A.D. 1809, but *Beale* (*Biographical Dict.*, 2nd ed., p. 35) says it was "in A.D. 1806, A.H. 1221."

Nassākh (*Sukhan i shu'arā*, p. 39) states that *Afsos* was the pupil of *Mir Haidar 'Alī*, *Hairān*, and also of *Mir Soz*. See *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. i., p. 120, and *Sprenger*, *Oudh Catalogue*, pp. 198 and 596.

The contents of this work are:

I. Fol. 2a. A prefatory notice of *Afsos*, written in Persian, of which the first page is missing. At the end appears the name of the copyist, مفتی میر حیدر بالگرامی, who probably was the author of the preface, and possibly the same person as *Amīr Haidar Bilgrāmī*, noticed in the Persian Catalogue.

This biographical sketch is but a repetition of the particulars supplied by the poet in his preface to the *Bāgh i Urdū*, and appears to have been written before the completion of the composition of the *Ārā'ish i mahfil*, A.H. 1220 (A.D. 1805), as no allusion is made to it. This preface and the rest of the MS. are all in the same handwriting.

II. Fol. 3a. *Kāṣidahs*, chiefly in praise of *Muhammad*, *Nawab Āṣaf al-Daulah*, and *Marquess Wellesley*; followed by a few *Salāms* and *Marsiyahs*.

III. Fol. 33b. *Ghazals*, in alphabetical arrangement.

خدا یا کس طرح ہو وصف مجسے تیری صنعت کا
گر شمہ ایک ہی بہ چرخ تیری دست قدرت کا

IV. Fol. 201a. *Rubā'is*, with a few *Muhammadahs*, a *Tarkib-band*, and a *Wāsokht*.

V. Fol. 217b. A collection of eleven *Kit'ahs*. The first three are chronograms on the marriage of *Mirzā Jawān-bakht*, his hunting expedition, and his celebration of the 'Id festival.

The remaining eight *Kit'ahs* are in praise of *Marquess Wellesley*, and the President and several of the Professors of the College of Fort William.

73.

Add. 7044.—Foll. 94; 10½ in. by 7½; a volume of miscellaneous contents; written by a European hand, early in the 19th century.

Foll. 31—58. مرثیہ مسکین

An elegy on the death of *Muslim* and his sons, by *Mir 'Abd Allāh*, poetically surnamed *Miskin*; accompanied by an English translation.

Miskin is well known as the author of several *Marsiyahs*, or elegiac poems on the death of *Hasan* and *Husain*, and other *Muhammadan* martyrs, which are chanted during the procession of the *Ta'ziyah* at the annual celebration of the *Muharram* festival.

This *Marsiyah* is an elegy, in eighty-one verses, on the death of *Muslim*, cousin to *Husain*, who was sent as a messenger to the people of *Kufa*, and of his two sons *Muhammad* and *Ibrāhīm*. The incidents to which this poem refers will be found depicted in *Sir Lewis Pelly's "Miracle Play of Hasan and Husain,"* vol. i., pp. 171—206.

The text of the poem is transliterated in Roman characters, with the heading "Miskeen ke kassidee," and begins:

"Yaran ujub quwee hy tuqdeer huq tuala
"Jis roz shuh ne dera Koofe turuf nikala."

The English translation is written on opposite pages to the text. Some of the verses are left untranslated. It begins :

“ Alas ! my friends, how irrevocable is the decree of the Most High !

“ On the morn our King marched towards Koofa.”

This poem was published, printed in Devanagari characters, in Dr. Gilchrist's “ Hindee Manual,” Calcutta, 1802. It has been translated into French by Garcin de Tassy, Paris, 1845, as an addendum to his “ Les Séances de Haidari.”

A prose version of this work is mentioned in *Primitiae Orientales*, vol. ii. (A.D. 1803), p. lii., as one of the works “ printed in the College of Fort William, or published by its learned Members, since the commencement of the Institution.”

Copies of a collection of *Marsiyahs* by Miskin are mentioned by Sprenger, Oudh Catalogue, p. 622.

74.

Or. 385.—Foll. 171; 12 in. by 6½; 18 lines, 4 in. long; written in cursive Nestalik, and dated A.H. 1218 (A.D. 1803).

[GEO. WM. HAMILTON.]

Selections from the poems of Rangin.

Sa‘ādat Yār Khān, poetically surnamed Rangin, the son of Tahmāsp Beg Khān, Tūrānī, was a celebrated poet of Delhi. When about seven years of age, his father came to India with Nādir Shāh and settled at Delhi, where he obtained the rank of 7000 and the title of Muḥkīm al-Daulah.

Rangin entered the service of Mirzā Sulaimān Shikūh, the son of the Emperor Shāh ‘Ālam, and was skilled in the art of warfare, and a noted horseman. When but a youth of fourteen or fifteen he began to write poetry under the tutorship of Shāh Ḥātim, and, after his death, he submitted his verses to Muṣḥafī for correction. According to

a chronogram by Nassākh (*Ganj i tawārīkh*, p. 84), Rangin died in A.H. 1251 (A.D. 1835-36) at the age of eighty. Garcin de Tassy states that he died in A.H. 1250 at the age of eighty-one.

The contents of this work are :

I. Fol. 2b. مُنْوَى دَلْبَذَبْر A *Masnawī* of about 2000 verses, containing the romance of Prince Māh-jabīn, the son of Khāwar Shāh, king of Bulgaria, and the Rānī of Srinagar.

There are short prefatory poems in praise of Muḥammad, the Caliph ‘Alī, the Emperor Shāh ‘Ālam, Mirzā Sulaiman Shikūh, and Mirzā Wazīr ‘Alī Khān.

حمد کا ہو سکے ہی کس سے بیان
قاصر اسجا ہی اغبیا کی زبان

The romance begins on fol. 8a, thus :

ایک تھا بادشاہ خاور شاہ
شہر بلغار میں تخت و جاہ

The name of the poem is introduced in a concluding couplet (fol. 55a) :

شعر ہیں دو ہزار اسکی تمام
اور ہی دلپذیر اس کا نام

Appended to the *Masnawī* are ten chronograms by well-known poets, of whom are Jur’at, Inshā Allāh Khān, Muṣḥafī, and Қatīl, giving the date of composition, A.H. 1213 (A.D. 1798).

II. Fol. 58a. ایجاد رنگین A *Masnawī* containing fables and amusing anecdotes.

ہو سکی ہی [حمد] کب اوس پاک کی
پاک کی جسٹے بہہ صورت خاک کی

This *Masnawī*, with the omission of some indecent anecdotes, was lithographed at Lucknow, A.H. 1263 (A.D. 1847), and again in A.D. 1870.

III. Fol. 93a. *Masnawīs* and Қasīdahs, containing short tales and witticisms. The first poem has the heading خط مقصن عرصن حلالات دھلی.

IV. Fol. 120b. دیوان سیوم. This is the دیوان هزل, also called دیوان ایختہ Diwān of a series of four, which bear the collective title of نورتن (see Sprenger, Oudh Catalogue, p. 633). The four Diwāns are separately entitled (1) دیوان ریختہ ; (2) دیوان ریختہ ; (3) دیوان ایختہ ; and (4) دیوان ایختہ. They consist chiefly of Ghazals, to which are appended Rubā'is, Kitāhs, and other poems. Their style is particularly pleasant, but they contain several indecent allusions. Nassākh considers Rangīn to be the originator of Rekhtah poetry, a distinction which this poet also claims for himself in his preface to his second Diwān.

This third Diwān is humorous in style, and begins:

لعت میں کوئی شریک نہیں تیرا دوسرا
جتنے ہیں رندی باز تو اوسکا ہی رہنا

V. Fol. 145a. دیوان ریختہ The fourth Diwān of the Nauratan. This Diwān is particularly interesting, as being written in the language used by women of the zenana. The poet has supplied a preface, in which he explains the idioms and slang terms peculiar to women of loose character, whom he styles عروس شیطان. On the margin of the preface are additional idioms, written by the same hand, and probably supplied from another copy of the work. The preface begins:

بعد حمد رب العالمین اور نعمت حضرت سید المرسلین

The Diwān begins (fol. 149a) :

واری تیری جاون میں خالق ہی تو خلقت کا
کب مجسے بیان زرہ ہووے تیری قدرت کا

Rangīn is also the author of—

1. مجالس رنگین; a critical review of the poetry of the period, and their authors.

2. فرس نامہ; a treatise on the horse and the veterinary art, composed A.H. 1210 (A.D. 1795-96). This work was first lithographed at Lucknow, A.D. 1849. Other

editions have been printed at Lucknow, Delhi, and Cawnpore.

3. غرائب مشهور, مظہر العجائب; a collection of anecdotes, which has been lithographed in Agra, 1844, and in Lucknow, 1846.

On the last page appears the date of transcription, A.H. 1218 (A.D. 1803).

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 560, and Sprenger, Oudh Catalogue, p. 633.

75.

Add. 26531.—Foll. 80; 9 in. by $5\frac{1}{2}$; from 7 to 13 lines, $3\frac{1}{2}$ and 4 in. long; written in Nestalik and Shikastah-āmez; probably about A.D. 1807. [Wm. ERSKINE.]

اشعار محمد کاظم الدین

Poems of Muḥammad Kāzim al-Din.

The author of these poems does not appear to have been noticed in any of the Urdu Tazkirahs, but in a preface, which forms part of this work, he has supplied the following particulars of his life, written at the express desire of Mr. Erskine.

Muhammad Kāzim al-Din, the son of Sharaf al-Din Ḥusain, Kurashī, was born at Sasat (ساست), commonly called Tannah, a fortified town in the island of Salsette, near Bombay. At the age of thirty his father obtained for him the post of Munshi to the Peshwa of that place. Shortly after the capture of the fortress by the British (Dec. A.D. 1774) his father died, and he and his brother Muḥammad Muhsin al-Din went to Bombay, where they obtained employment as Munshis. His brother became chief Munshi to Colonel Keatinge, and after two years took service with the Peshwa Raghunāth Rāo at Poona, and eventually went to Calcutta as Munshi to Mr. Charles Boddam.

Kāzim al-Din, after giving instruction in the vernacular for a short time to the Officers resident at Bombay, abandoned this profession and took to trading in horses.

For this purpose he travelled about in Cutch and other places, and for seventeen years was in the service of Tipū Sultān (who died A.D. 1799).

Muhsin al-Din returned from Calcutta, and for ten years was Munshī to General Jonathan Duncan, Governor of Bombay (A.D. 1795 to 1811), and at his death Kāzīm al-Dīn succeeded him as Munshī, a post which he was still holding at the time that he wrote these memoirs.

The contents of this work are :—

I. Fol. 1a. Mukhammas, Tarjī‘-band, and other short poems. The first poem begins :

از ارض و تا سماء می تجلی ظہور

II. Fol. 9b. An autobiographical preface by the author, beginning : بعد حمد و تعریف خداه عز و جل که. This is followed by an extract from the writings of Mir Muhammad Ja‘far, Za‘alī, bearing the heading نکاح خوانی. See no. 52, fol. 21a, and p. 43 of the Bombay edition, A.H. 1284, of the Kulliyāt of that author.

III. Fol. 17b. جنگنامہ سهراب و رستم, or, "The wars of Sūhrāb and Rustam." This is a metrical adaptation of an episode of Firdausī's Persian epic, the Shāh-nāmah, contained in the second volume of that work. An English poetical translation of this episode, by James Atkinson, was printed in Calcutta, A.D. 1814.

This part of the volume is written in neat Nestalik, by a different hand, and on a different kind of paper from the rest of the MS. The poem begins :

خدا کون سزاوار حمد و ثنا
که پیدا کیا جسنه ارض و سما

IV. Fol. 63a. A collection of miscellaneous poems by various authors, a few of which are in Persian.

On fol. 80b appears the following endorsement by Mr. Erskine : "This Volume con-

tains the only collection that exists of the Poems of Mahomed Cazim-oo-deen. The principal Poem, the spirited translation of the Episode of Ferdousi, was written at Shreerungputtun. W. E. 1807."

76.

Add. 25856.—Foll. 308 ; 8½ in. by 5¾; from 11 to 15 lines; written by several hands, in Faizabad, about the beginning of the 19th century.

[W.M. CURETON.]

برق لامع

A Maṣnawī, by a poet whose poetical surname is Ghālib.

بس از حمد خدای حق و قیوم
بس از نعمت رسول پاک و معصوم

This poem, composed A.H. 1230 (A.D. 1815) is written by a Shī‘ah poet, whose name is not stated, in refutation of a Sunnī work, entitled سیف قاطع. It contains a summary of the teachings of the Shī‘ah sect, more particularly with reference to the interpretation of traditions.

The date of composition, title of the poem, and the Takhallus of the author, are expressed in two chronograms at the end of the poem, one in Hindustani, the other in Persian.

The rest of the MS. consists of a collection of Shī‘ah treatises in Persian. See the Persian Catalogue, p. 856b.

77.

Or. 377.—Foll. 152 ; 10½ in. by 6¾; 12 lines, 4½ in. long; written in Nestalik, in the 19th century.

[GEO. W.M. HAMILTON.]

دیوان بارش

The Diwān of Bārīsh.

The poet, of whom no record has been found, appears from his writings to have

been attached to the court of the Nawab of Banda, one of the Districts of Bundelkhand, during the first half of the present century.

The contents of the *Diwān* are :

I. Fol. 2b. قتيل عشق A *Masnawī* poem, containing the romance of Maḥbūb, the merchant's son, and Ketakī, the daughter of a jeweller. The poem begins :

مکھے اپنے کرم سے یا الہی
دیار عشق کی دی بادشاہی

The last couplet (fol. 40a) contains a chronogram expressing the date of composition, A.H. 1266 (A.D. 1850).

II. Fol. 41b. *Diwān* of *Ghazals*, in alphabetical arrangement.

قدرت سے پہلے بھر کا آب روان بننا
بعد اسکے یہہ زمین بنی اسماں بننا

III. Fol. 112a. *Musaddas* and *Mukhammasāt* on *Ghazals*, by Nawab 'Alī Bahādur, and a poet whose *Takhalluṣ* is *Afsar*.

IV. Fol. 118a. A collection of *Kitāhs* in Persian, the most noticeable of which are :

(1) On the building of a mosque by Nawab *Zū al-Fakār* Bahādur of Banda, A.H. 1261 (A.D. 1845).

(2) On the death of Nawab *Zū al-Fakār* Bahādur, and (3) the accession of his son, 'Alī Bahādur, A.H. 1265 (A.D. 1849). The latter ruler was the last Nawab of Banda. He was found guilty of complicity in the Mutiny of 1857, and was kept a State prisoner on a pension at Indore, where he died, A.D. 1873.

V. Fol. 120a. *Salāms*, *Marsiyahs*, and eulogies on the Caliph 'Alī.

On some of the folios are additional verses, supplied by a later hand.

78.

Or. 384.—Foll. 72; 9 $\frac{1}{4}$ in. by 6; 13 lines, 3 $\frac{1}{4}$ in. long; neatly written in *Nestalik*, and dated 3rd Dec., A.D. 1831.

[GEO. WM. HAMILTON.]

قصہ لیلی مجنون

The story of Lailā and Majnūn. A *Masnawī*, by *Najīb al-Dīn*.

تیری شکر ہی میری پروردگار
تیری ذات عالی پر سب کچھ نثار

No record has been found of the author, who writes under the *Takhalluṣ* *Najib*. There are several versions of this popular Persian romance in Hindustani, and in other vernaculars of India.

Copyist : نیہنمل

79.

Or. 386.—Foll. 122; 8 $\frac{1}{4}$ in. by 5; 11 lines, 3 $\frac{1}{2}$ in. long; written in *Nestalik*, apparently in the 19th century.

[GEO. WM. HAMILTON.]

قصہ راجہ کنور سین و رانی چترالی

The story of Rāja Kunwar Sen and Rānī Chitrāvalī. A romance in *Masnawī* verse.

خدا ہی محمد محمد خدا
کہی اوس بن اوسکی کوئی کیا نہ

The author of this poem, and the date of composition, are unknown, but it is clearly quite a modern work. The scene of the romance is laid in India, the story beginning on fol. 12a. The author states in the prologue that this romance, of which he has ventured to make a metrical version, is well known throughout India. The introductory portion of the poem contains a long discussion on religious love, with eulogies on Muhammad and the Caliph 'Alī.

80.

Or. 2034.—Foll. 92; 8 in. by 5; 13 lines, $3\frac{1}{2}$ in. long; written in Shikastah, on different coloured paper; dated Moradabad, A.D. 1847 and 1848. [SIR HENRY M. ELLIOT.]

قصہ راجہ چترمکت و رانی چندرکرن

The story of Rāja Chitramukut and Rāni Chandrakiran. A Maṣnawī, by Saman La'l, of Amroha. See no. 1.

کرتا ہون بھلے توحید حق کے بیان
کہ ہو جا میری جس سے رطب اللسان

Beg.

The author states in the prologue that he had been earning his living from the age of fifteen, and had been induced to write this metrical version of a popular romance, and dedicate it to Sir Henry Elliot, at whose hands he had received so many favours.

The poem consists of 2037 lines, each of which is numbered. It is divided into thirty cantos, of which the first nine are taken up with eulogies on Sir Henry Elliot and praise of the author's native place, Amroha. The story begins at canto 10, fol. 18a.

The author has taken Rāghib as his Takhallus. In line 305 he says of himself:

سمن لعل معروف ہون در جهان
تخلص ہی راغب میرا دوستان

There is a carefully prepared table prefixed to the poem, giving in brief the contents of each canto. The title of the work appears at the heading, as also the dedicatory title
مثنوی مسٹر ہنری میرس الیت

The author has supplied two chronograms expressing the date of composition, viz., one, 1263 of the Faṣli era, A.D. 1847 (fol. 87a), the other, 1904, its equivalent Samvat year (fol. 87b). The MS., which is apparently in the author's own hand, was written in the year of composition, and is dated 2nd Sept. 1847.

For another metrical version of this

romance, written by Roshan 'Ali, see no. 56 art. ii.

Appended to the poem (foll. 89—92) is a short account, written by the same author, of the defeat of the Raja of Kumaun, and the annexation of his territory by Prithvi Narāyan, king of Nepal, in A.D. 1789.

The colophon bears the date 2nd March, A.D. 1848, and has the title جنگنامہ فتح پرتهی راجہ نہپال و راجہ کمایون

81.

Add. 24041.—Foll. 378; $8\frac{3}{4}$ in. by 6; from 11 to 15 lines, 3 to 4 in. long; written in Nestalik, early in the 19th century.

[H. H. WILSON.]

Foll. 115—303. A Maṣnawī, without title or author's name.

الہی حمد تیری کب بیان ہو
اگرچہ موبیم توں پر زبان ہو

Beg.

This work is in two parts. The first (foll. 115—229a) is a mystic poem on the unity of God (توحید), predestination, fate, trust in God and His divine will, resignation, and the duties of a religious life. Each subject has a separate heading of two or more distichs, written in red ink. In the second part of the poem (foll. 229a—303) the author turns from the contemplation of spiritual love to a description of the force of human love, depicted in a romance beginning :

ستو تم عشق کی بہ داستان ہی
جگر کی سوز کا جس میں بیان ہی

The story is unfinished, and in the headings to the chapters spaces are left for the names of the persons and places referred to, the author having apparently not decided what names he should adopt.

The rest of the MS. contains Persian extracts. See the Persian Catalogue, p. 853b.

ANTHOLOGIES.

82.

Or. 4105.—Foll. 114; 10 in. by 6½; 9 lines, 4 in. long; written in neat Nestalik, probably in the year A.D. 1836.

A selection of poems from the works of approved authors.

بعد حمد الہی اور درود حضرت بنناہی اور
مدح الاطہار اور اصحاب کبار کے

The compiler, whose name is not given, states in his preface that, whilst living at Shahjahanpur, he became acquainted in A.D. 1836 with Captain Morgan (?), مارکن, who was stationed there, and had at his express desire compiled this *Album* (بیاض) of *Ghazals*, witticisms, and select poems of Inshā and other noted poets. The compiler appears to have been an army Munshī, for he has devoted a considerable portion of the preface to eulogies on Captain Morgan. The MS. is probably in his own hand.

The work is divided into four *Fasls*, as follows:

I. Fol. 3b. Selections from the *Ghazals* of Inshā.

Saiyid Inshā Allāh Khān, poetically sur-named Inshā, was the son of Ḥakīm Mir Māshā Allāh Khān, Maṣdar. His ancestors dwelt at Najaf, whence his father came to Delhi in the time of Nawab Zū al-Fakār Khān (who was slain A.H. 1124), and became the Court physician. On the fall of the Mughal dynasty he went to Murshidabad, where Inshā was born. He received a liberal education, and at an early age began to write poetry under the direction of his father.

Leaving Murshidabad, Inshā returned to Delhi, where he became one of the favourite associates of the Emperor Shāh 'Ālam. After several years, growing tired of Delhi, he finally settled in Lucknow, A.H. 1200 (A.D. 1786), and became an associate of Mirzā

Sulaimān Shikūh, son of Shāh 'Ālam, who, in appreciation of his poetic skill, entrusted to him the correction of his verses, a task which, previous to Inshā's arrival, had been performed by Muṣḥafi. He was also an intimate friend of Nawab Sa'ādat 'Ali Khān, a collection of whose witticisms in Persian he has composed under the title of *Latā'if i Sa'ādat*. See the Persian Catalogue, p. 961a.

According to Āzād, Inshā died in A.H. 1230 (A.D. 1815), the date of his death being expressed by the words عرف وقت بود انشا in a chronogram by Basant Singh, Nishāt, one of his pupils.

Inshā was a most voluminous writer, both in Persian and in Hindustani. He was not only a celebrated poet, but also possessed remarkable linguistic abilities, and was, like his father, a skilled physician. His poetical works consist of four *Dīwāns*, one of which is in Persian, besides a great many *Qaṣidahs*, *Masnawīs*, satires, and miscellaneous poems, all of a high literary merit.

One of his poems, a eulogy on Nawab 'Imād al-Mulk, is composed entirely of words of which no letter is marked with a dot (نقطہ). In another every letter has diacritical points. He has also written a tale in prose in which not a single Persian or Arabic word has been introduced. An English translation of this unique specimen of composition, made by the Rev. S. Slater, was published in the Journal of the Asiatic Society of Bengal, vols. xxi. and xxiv. (A.D. 1852 and 1855).

Of grammatical treatises Inshā is the author of a Persian *Masnawī* on Arabic grammar, entitled مائیہ عامل زبان عربی; a work on rules of Pushtu grammar (appended to a *Rekhtah Dīwān*), and a Persian treatise on Urdu grammar, called دریا لفافت. This work, written in A.H. 1222 (A.D. 1807), was printed in Murshidabad, A.D. 1848. See the Persian Catalogue, p. 998b.

Lithographed editions of the *Kulliyāt* of *Inshā* have been printed in Delhi, 1855, and Lucknow, 1876.

A full account of the life and works of *Inshā* has been given by *Āzād*, *Āb i ḥayāt*, pp. 265—318. See also *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. ii., p. 33, and *Sprenger*, *Oudh Catalogue*, pp. 240 and 614.

II. Fol. 35b. *Qaṣidahs* by *Saudā*, and *Musaddas* by *Jur'at*.

III. Fol. 59b. *Masnawis* and *Rubā'is* by various poets.

IV. Fol. 91b. Persian and Hindustani *Ghazals*, and other short poems.

COMPOSITIONS IN VERSE AND PROSE.

83.

Or. 2161.—Foll. 232; 12 in. by $8\frac{1}{2}$; 13 lines, $4\frac{3}{4}$ in. long; written in elegant *Nestalik*, in the 19th century.

گلستانہ حیدری .

Miscellaneous compositions in prose and verse, by *Saiyid Ḥaidar Bakhsh*, poetically sur-named *Ḥaidarī*.

The author has given a short account of himself in his preface to the second and third works in this volume, and also to his *Totā-kahāni* (no. 93). It appears from these prefaces that *Ḥaidar Bakhsh* was the son of *Saiyid Abū al-Ḥasan*, of Delhi. His ancestors were of *Najaf*. His father, accompanied by *Lāla Sukhdeo Rā'e*, left Delhi when *Ḥaidar Bakhsh* was quite young, and settled at *Benares*. When *Nawab 'Ali Ibrāhīm Khān*, *Khalil* (the author of the *Gulzār i Ibrāhīm*, no. 12) was appointed Civil Judge of *Benares*, in the time of *Lord Hastings*, *Abū al-Ḥasan* entrusted his son, who had then reached manhood, to his care, in order that he might obtain a thorough literary education. *Ḥaidar Bakhsh* was accordingly given an appointment under *Kāzī 'Abd al-Rashid Khān*. He also received religious

instruction from *Ghulām Husain* of *Ghazipur*, one of the *Maulavis* attached to the Court of the aforesaid *Nawab*.

In A.H. 1214 (A.D. 1799—1800), having heard that officers in the employ of the East India Company at *Calcutta* were applying themselves to the study of the *Urdu* language, he composed a romance, entitled *Kiṣṣah i Mihr o Māh*, and submitted it to *Mr. Gilchrist*, the Professor of *Hindi* at the College of *Fort William*, who forthwith appointed him as one of the *Munshis* of that College.

Ḥaidar Bakhsh was a prolific writer, most of his works being translations from the *Persian*. In addition to the works contained in this volume, he is the author of—

1. *Kiṣṣah i Lailā o Majnūn*, translated from the *Persian* poem of *Amir Khusrau*. It appears from the preface to the second work in this volume (fol. 8b) that *Ḥaidar Bakhsh* translated this romance prior to A.H. 1215.

2. *Totā-kahāni*, or "The Tales of a Parrot," translated from the *Persian* of *Muhammad Kādirī* in A.H. 1215 (A.D. 1801). See no. 93.

3. *Ārā'ish i mahfil*, a free translation of the *Kiṣṣah i Ḥātim Tā'i* (*Persian Catalogue*, p. 764a), made in A.H. 1216 (A.D. 1801). This

version of the popular story was first printed in Calcutta, 1803. Several editions have been published from native presses at Delhi, Lucknow, Cawnpore, Bombay, and Madras. It has also been translated into Bengali, Hindi, and Gujarati.

4. *Haft paikar*, a *Masnawi* on the same subject as the poem of *Nizāmī* (Persian Catalogue, p. 567a), composed in A.H. 1220 (A.D. 1805-6). A copy is mentioned by Sprenger, Oudh Catalogue, p. 612.

5. *Tārikh i Nādirī*, a history of the Emperor *Nādir Shāh*, translated from the Persian of *Mirzā Muḥammad Mahdī* (Persian Catalogue, p. 192a) in A.H. 1224 (A.D. 1809-10). See Roebuck's Annals of the College of Fort William, p. 339.

6. *Gul i maghfirat*, a history of Muhammadan martyrs. This work is an abridgment in prose and verse of the author's *Gulshan i shabidān*, which is a translation of the *Rauzat al-shuhadā* of *Ḥusain Vā'iz Kāshī* (Persian Catalogue, p. 152b). It is also called *Dah majlis*, and was composed in A.H. 1227 (A.D. 1812). It was printed in Calcutta, 1812, and has been translated into French by M. Bertrand, Paris, 1845.

7. *Gulzār i dānish*, a romance translated from the *Bahār i dānish* of *Shaikh 'Ināyat Allāh* (Persian Catalogue, p. 765b). The date of the composition of this work has not been ascertained.

The exact date of the death of *Haidar Bakhsh* is uncertain. Sprenger, in his notice of this author (Oudh Catalogue, p. 236) states: "Mawlawy Gholam Haydar informs me that he . . . died upwards of thirty years ago, that is to say, about 1823." See *Garcin de Tassy*, Litt. Hind., 2nd ed., vol. i., p. 550.

The contents of this work are :

I. Foll. 2b—6a. A collection of *Marsiyahs*, without date.

صلوات یہیجتا ہون میں اب اُس امام پر Beg.

جسنسے کہ سر کٹا دیا اُمت کے کام پر

II. Foll. 7b—143b. A collection of more than 100 anecdotes, with an autobiographical preface.

حمد کرتا ہوں اُس خالق قدیر کی کہ جس نے انسان کو پرده عدم سے موجود کر کے اپنی قدرت خلائق سے لباس حیات پہنایا

In the preface the author states that he was then, A.H. 1215 (A.D. 1800—1801), enjoying the patronage of Mr. J. Gilchrist, and that he had already written several works, of which were the *Kiṣṣah i Mihr o Māh*, the translation of the *Tūṭi-nāmah*, and of the *Kiṣṣah i Lailā o Majnūn* of *Amīr Khusrau*, and a few miscellaneous poems.

III. Foll. 144a—145b. *Kiṣṣah i Mihr o Māh*. The preface and first few lines only.

حمد کرتا ہوں اس بادشاہ قادر بیجون کی کہ جس نے اپنی قدرت کبڑیا سے سلطان مہر و ماء کو

This romance, as stated in the preface, was composed in A.H. 1214 (A.D. 1799—1800), prior to the author's departure for Calcutta.

A Persian work, bearing the same title, of which this is probably a version, is noticed in the Persian Catalogue, p. 765a.

IV. Foll. 146a—147b. *Kiṣṣah i Lailā o Majnūn*. The preface and beginning only.

شکر کرتا ہوں اس بے نیاز کا کہ جسکی وصف خلائق کے بیان میں عقل دانایاں دھر کی مانند چرخکے سرگردان ہی

V. Foll. 148b—212b. *Diwān* of *Ghazals* in alphabetical arrangement, with *Kit'ahs*, *Kaṣidahs*, satires, and other miscellaneous poems.

برابری کا تیری گل نے جب خیال کیا صبانے [مار] طبائی مونہ اسکا لال کیا

VI. Foll. 213b—232b. A *Tazkirah* of Urdu poets, in a rough alphabetical arrangement by their *Takhallus*.

This copy has been made from an imperfect MS. It begins with the notice of the first poet (آفتاب) as follows:

بافی شاہ عالم بادشاہ عالم گیر نافی

The work is also incomplete, extending only as far as the second entry (سوز) under the letter س. The author states in a colophon that he had spent six or seven years in the compilation of this *Tazkirah*, and had received much valuable assistance from *Munshī Mir Bahādur 'Alī*. He regrets to say that he had lost the latter part of his MS., but hopes to rewrite the missing portion.

There is a complete copy of this *Tazkirah* in a MS. in the Library of the Indian Institute, Oxford, noticed below. In that MS. the author states in a short preface to the *Gulshan i Hind* that he left Benares by boat for Murshidabad (evidently on his way to Calcutta) on 21st Rajab, A.H. 1214. On arriving close to Ghazipur he fell in with *Mirzā Muḥammad 'Alī* of Delhi, who was also travelling by boat in the same direction, and it was at his suggestion that he commenced the compilation of this work, towards the furtherance of which *Muhammad 'Alī* supplied him with copies of *Diwāns* of several poets, which he happened to have with him.

In the Oxford MS. this *Tazkirah* begins:

زینت کلام کی اس افریدگار کی حمد سے ہی کہ جس نے
سخن روح افزا کو ہر ایک بشر کی زبان پر جاری کیا

At the end appears the following chronogram:

مرتب کر چکا جب تذکرہ میں
زروے حق یہ بولے شیخ اور رند
کہی تاریخ اسکی حیدری خوب
اسے کہتا ہی ہر ایک گلشن ہند

The last line expresses the date A.H. 1207, but its compilation was not commenced before A.H. 1214, as stated above.

The notices of the poets are extremely meagre, the work being rather of the nature of an anthology.

The MS. in the Library of the Indian Institute, alluded to above, is a later and more complete recension of the *Guldstah i Hai-dari*, but without the portions containing the prefaces to the author's *Mihr o Māh* and *Lailā o Majnūn*. It contains a larger collection of anecdotes (many of which are of an indecent nature) and, in addition, a great many miscellaneous poems. There are also a number of Arabic and Persian familiar sayings and proverbs, in alphabetical arrangement, explained in Hindustani; also notes on the use of Arabic derivatives, and lists of Arabic names. This MS. bears the seal and signature of John Romer, and the date 1804. The date of composition, A.H. 1217 (A.D. 1802-3) is expressed by the words بنا تازہ گلستہ حیدری in a chronogram amongst the author's miscellaneous poems.

The present MS. is most probably the one formerly in the possession of Dr. Duncan Forbes, described in his "Catalogue of Oriental Manuscripts," 1866, p. 31.

84.

Or. 2036.—Foll. 207; 8 in. by $5\frac{1}{4}$; 12 and 13 lines, $3\frac{1}{2}$ in. long; written in *Shikastah*, on different coloured paper; dated 26th May, 1847.

[SIR HENRY M. ELLIOT.]

علم مجملی

Miscellaneous compositions in prose and verse, by Saman La'l, of Amroha.

کرون حمد اوسکی جو ایزد بقا ہی
نہ ناف اوسکے کوئی باونا ہی

The author, who has already been noticed (see no. 1), begins with poems in praise of God and Jesus Christ, a eulogy on his patron Sir Henry Elliot, and an account of himself. He then proceeds to describe the contents of each portion of the work, which he completed in the year A.D. 1846, after six months labour, and has dedicated it to Sir Henry Elliot.

The work consists of five Bābs, as follows:

Bāb i., in twenty-five Faṣls, a treatise on arithmetic, fol. 10a. Bāb ii., in nineteen Faṣls, a letter-writer, with a list of complimentary phrases and specimens of legal documents, mostly in Persian; definitions of philosophical terms, in Persian; riddles, proverbs, detached verses, and poems of various kinds, some in Persian, others in Urdu, fol. 51a. Bāb iii., in ten Faṣls, a

description of the different classes of men and women, and their sexual relations, compiled from the Koka-Śāstra, in Hindi verse, with interlineary explanations in Urdu; lists of musical modes, dances, Hindu sacred books, and other useful particulars, fol. 133a. Bāb iv., a collection of 116 witticisms and anecdotes, fol. 141a. Bāb v., tables for ascertaining the English day of the week for any day of the month from A.D. 1 to 3700, fol. 190a.

TALES AND FABLES.

85.

Add. 10589.—Foll. 149; 7½ in. by 5¾; 9 lines, 3¾ in. long; written in Nestalik, apparently in the 18th century.

طوطی نامہ

Tūtī-nāmah, or "The Tales of a Parrot," translated from the Persian.

بیکھے سین تعریف صاحب زمانہ کے اور زمین کے

Beg. The MS. contains the Persian text of the abridged version of Nakhshabī's Tūtī-nāmah by Abū al-Fazl B. Mubārak (see the Persian Catalogue, p. 753b) with a preface, and a prose translation of the first thirty-five tales (up to fol. 100a) written, in the Dakhani dialect of Hindustani, by an unknown author, with occasional notes on the margin.

For a Dakhani metrical translation of these tales, composed by Ghauwāsi, A.H. 1049 (A.D. 1639-40), see no. 54, art. ii.

86.

Add. 6628.—Foll. 85; 10¾ in. by 6¾; 13 to 19 lines, 4 to 4½ in. long; written in Nestalik, apparently in the beginning of the 19th century.

گلستان

A Dakhani translation of Sa'dī's Gulistān. See the Persian Catalogue, p. 597a.

ایک بادشاہ کے تین ہم سنا کہ واسطے مارنے
ایک قیدی کے اشارہ کیا

The author of the work, which has no preface, is not known. The translation is in prose and verse on the model of the Persian original. The work is incomplete, extending only up to the end of the eleventh tale of Bāb vii. (Platts' edition, p. 111).

The most popular Hindustani version of the Gulistān is the Bāgh i Urdū of Sher 'Alī, Afsos. See no. 72.

87.

Add. 25873.—Foll. 147; 11½ in. by 6¾; 17 lines, 4¾ in. long; written in elegant Nestalik, probably in the beginning of the 19th century. [W. H. W. T. Knox.]

انوار سہیلی

The Fables of Bīdpā'i, translated by Mīrzā Mahdī from the Persian version of Husain Vā'iz, Kāshīfī. See the Persian Catalogue, p. 756a.

ہر سنگ میں شارہی تیرے ظہور کا
موسیٰ نہیں کہ سیر کروں کوہ طور کا

Mirzā Mahdī states in a lengthy preface that he was in the service of Captain William Douglas Knox (probably in the capacity of a *Munshī*), and had accompanied that officer from Calcutta to Manpur and Gaya. He had heard that European officers of the East India Company had lately turned their attention specially to the study of the Hindustani language, and, as they were already well acquainted with the Persian *Anvār i Suhaili* of Ḥusain Vā'iz Kāshifī, he had undertaken a Hindustani translation of that work, hoping it might be of use to students of that language.

He relates, at the end of his preface, that at the suggestion of a friend of his, Shaikh Muḥammad Rafī' of Patna, his master, Captain Knox, whilst stationed at Gaya, had commissioned Hengā Khān, a well-known story-teller (قصہ خوان), to make a Hindustani translation of the 'Iyār i dānish, another Persian version of these Fables. (See the Persian Catalogue, p. 756b.) At this, Mirzā Mahdī, fired by a spirit of competition, began at the same time to translate the *Anvār i Suhaili*. When Hengā Khān had translated about a fourth part of the 'Iyār i dānish, the Shaikh invited Mirzā Mahdī to attend on a certain day to hear a specimen of his work read out for the approval of Captain Knox. He accordingly presented himself on the appointed day, taking with him a portion of his own translation. The two translations were read out and criticized by Captain Knox and other gentlemen assembled for the purpose, and that of Mirzā Mahdī was unanimously declared to be the best, whereupon his rival, Hengā Khān, was so annoyed that he tore in pieces the fair copies of the portion of his translation which he had brought with him. Mirzā Mahdī concludes by saying that Captain Knox urged him to complete the translation of the whole work, but he apparently failed to do so.

This MS. breaks off abruptly at the beginning of the third Bāb, the original work consisting of fourteen Bābs. Garcin de Tassy, in his notice of this author (Litt. Hind., 2nd ed., vol. ii., p. 256) mentions another copy, also incomplete, consisting of 205 pages of nineteen lines. He states, probably from data obtained in that MS., that it was composed in A.H. 1211 (A.D. 1796-97), and that it bears the title *Bāgh i Bahār*. These particulars are not found in the present copy, nor is the date of transcription noted, or the name of the copyist.

The translation is in a simple style of Hindustani, interspersed with bits of poetry. The text begins, on fol. 7a, as follows:

سلف کے زمانے کا تاریخ دان
یہ لکھتا ہی احوال پیشیان

A Dakhani translation of the *Anvār i Suhaili*, composed by Muḥammad Ibrāhīm, was printed at Madras, 1824. This was followed by an Urdu translation, entitled *Bostān i ḥikmat*, written by Fakīr Muḥammad Khān, A.H. 1251 (A.D. 1835-36), which was lithographed at Lucknow, A.H. 1254 (A.D. 1838), and again in 1845 and 1870. Another version, somewhat abridged, by Nawab Muḥammad 'Umar 'Ali Khān, Wahshī, written A.H. 1289 (A.D. 1872-73), was published at Meerut, 1876, under the title *Sitārah i Hind*, with the chronogrammatic title of *Ziyā i ḥikmat*.

A metrical translation of these fables, composed by Jāni Bihārī La'l, Rāzī, Vakil of the Native State of Bhartpur, in A.H. 1285 (A.D. 1868-69), was lithographed at Agra, A.D. 1879, under the title *Arzhang i Rāzī*.

88.

Add. 8921.—Foll. 147; 9½ in. by 6½; 15 lines, 4 in. long; written in Nestalik, apparently in the beginning of the 19th century.

نو طرز مرضع

Nau-ṭarz i murāṣṣā', or "The new gold-embroidered fashion;" a translation by Mir Muḥammad Husain 'Ātā Khān, poetically surnamed Taḥsīn, of the Kiṣṣah i Chahār Darvīsh, or "Tales of the Four Darweshes," of Amīr Khusrāu. See the Persian Catalogue, p. 762a.

دیباچہ نئے خداوند دو الجلال
ایسا نہیں کہ تکہ سکے اسکا کوئی کمال

The translator states, in a long and flowery preface, that his Takhalluṣ is Taḥsīn, his soubriquet مرصن رقم (خطاب), and that he is the son of Mir Bākir Khān, poetically surnamed Shauk. He was for some time in the service of General Smith (probably as a Munshī), and accompanied that officer to Calcutta. When General Smith left India, he went to Patna, and practised as a pleader in the Civil Courts, and, on the death of his father, he left Patna and settled at Faizabad, in the service of Nawab Shujā' al-Daulah, and was then enjoying the patronage of his successor, Nawab Aṣaf al-Daulah.

The author does not mention when he translated these tales, but it was evidently during the rule of Aṣaf al-Daulah, as he has written a long Ḳaṣīdah in praise of him at the conclusion of his preface. Āzād (Āb i ḥayāt, p. 25) states that the work was completed in A.H. 1213, or A.D. 1798.

ضوابط انگریزی and تواریخ قاسی, both in Persian. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 199, and Sprenger, Oudh Catalogue, p. 294.

The translation of the text begins on fol. 10b, as follows: بی سرزمین فردوس اُین و لایت روم کے ایک بادشاہ تھا آزاد بخت نام. It concludes on fol. 146a, line 4, the rest of the MS. containing the translator's colophon, which is apparently imperfect.

Contents: The translator's preface, with Ḳaṣīdah, fol. 1b. Introductory account of

King Āzād-bakht, fol. 10b. Story of the first Darwesh, fol. 17a, line 1. Story of the second Darwesh, fol. 50b. Story of the third Darwesh, fol. 78b. Adventures of King Āzād-bakht, fol. 95b. Story of the fourth Darwesh, fol. 128b.

In this work, as also in the Bāgh o Bahār, another version of these tales (noticed below), the arrangement is slightly altered, the stories of the second and third Darweshes in the Persian original being the third and second in these translations. The chapter on the adventures of King Āzād-bakht should also come after the story of the second, instead of the third, Darwesh.

There are no headings in this MS. to the different chapters and portions of the tales.

The work has been lithographed, Bombay, 1846 (without the Adventures of King Āzād-bakht), and Cawnpore, 1874.

Taḥsīn's translation of the Persian tales is written in a highly ornate style of composition, and to quote from Mr. Roebuck, "as a specimen of the Oordoo language it was rendered objectionable by his retaining too much of the phraseology and idiom of the Persian and Arabic."* Accordingly, Dr. Gilchrist caused another translation to be made by Mir Amman, for use in the College of Fort William. It was completed in the year A.H. 1215 or A.D. 1801, and bears the same title as the Persian original, but is best known by the chronogrammatic title of Bāgh o Bahār. This work, written in elegant and simple language, is extremely popular throughout India, and has been translated into most of the principal vernaculars. It was prescribed, and still continues to be used, as a text-book for examinations in Hindustani.

The Bāgh o Bahār was first printed in Calcutta, 1803, a portion only of the text

* See Mr. Roebuck's preface to the 2nd edition of the Bāgh o Bahār, edited by Ghulām Akbar, Calcutta, 1813.

having appeared the year previous in Gilchrist's "Hindee Manual." Since then, numerous editions have been published from European and native presses in India, and also in London. It has been translated into English by L. F. Smith, Calcutta, 1813, other editions appearing in Madras, 1825, Calcutta, 1842, London, 1851, and Lucknow, 1870; also by E. B. Eastwick, Hertford, 1852 and 1877; by Duncan Forbes, London, 1857, 1862 and 1874; and (in abstract) by Edith F. Parry, London, 1890.

There are two metrical translations of these tales, one by Shamlah, Lucknow, 1856, which has been translated into French by Garcin de Tassy, Paris, 1878; the other by Ghulām Muḥammad Khān, Khabir, under the title of Kharītah i surūr, Lucknow, 1875.

Another version, somewhat abridged, written in prose and verse, and bearing the same title as the present work, Nau-tarz i murāṣṣa', was composed by Muḥammad 'Iwāz, Zarrīn, and was lithographed in Lucknow, 1869, and Cawnpore, 1881. The arrangement of the stories in this translation follows the order of the Persian original.

Copyist : غلام حیدر ولد منشی غلام محمد خان

89.

Or. 4708.—Foll. 94; 12 in. by 7; 15 lines, $4\frac{1}{2}$ in. long; written in Nestalik; dated the Samvat year 1880 (A.D. 1823).

Another copy of the preceding work.

In this copy of the Nau-tarz i murāṣṣa' the chapter containing the adventures of King Āzād-bakht is omitted. It tallies with the printed edition of Bombay, 1846. The chapters, and different portions of the stories, have headings in red ink.

It appears from the colophon that this copy was written at the request of Lālah Khush-hāl Rā'e, son of Bhagwān Dās, of

Faridabad, and agent (وكيل) for Baldev Singh, Mahārājah of Bhartpur.

On foll. 93 and 94 are some Ghazals, written by a different hand.

Copyist : لالہ مان سنگھ ساہوکول

90.

Add. 18892.—Foll. 280; $10\frac{1}{4}$ in. by $7\frac{1}{4}$; 13 lines, $4\frac{1}{4}$ in. long; written in bold Nestalik, in the beginning of the 19th century.

[SIR GRAVES C. HAUGHTON.]

قصہ امیر حمزہ

The romance of Amīr Ḥamzah, translated from the Persian by Khalīl 'Alī Khān, poetically surnamed Ashk. See the Persian Catalogue, p. 760b.

بنیاد اس قصہ دل چسپ کی سلطان محمود
بادشاہ کے وقت سے ہی

This work, containing a somewhat imaginary account of Amīr Ḥamzah, the son of 'Abd al-Muttalib, and uncle of Muḥammad, was translated by Khalīl 'Alī Khān, under the direction of Dr. Gilchrist, in A.H. 1215 (A.D. 1801). The entire work consists of four chapters (Jild), of which this MS. contains a copy of the first Jild only. In the colophon the translator attributes the original work to Mullā Jalāl Balkhī. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 236.

This translation has been printed at Bombay, 1850; Lucknow, 1869; and Delhi, 1876 and 1879.

For a metrical translation by Totārām Shāyān, and another prose translation, by Muḥammad Husain, Jāh, and Ahmad Husain, Kamar, see the Catalogue of Hindustani Printed Books.

On fol. 4a is written "G. C. Haughton, Febry. 1818. From the library of Jonathan Duncan."

91.

Add. 18893.—Foll. 49; 10 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$; 13 lines, 4 $\frac{3}{4}$ in. long; written in Nestalik, in the beginning of the 19th century.

[SIR GEAVES C. HAUGHTON.]

مسکنلا نائل

A Hindustani adaptation of Kālidāsa's Sanskrit drama, Śakuntalā nāṭaka, translated, from a Hindi version, by Kāzim 'Alī, poetically surnamed Jawān.

Beg. خدا کا نام لے پہلے زبان پر
کہا پھر دلکو اپنے داستان پر

Kāzim 'Alī, Jawān, a native of Delhi, was one of the Munshīs at the College of Fort William in Calcutta. He states in the preface to this work that the famous Śakuntalā nāṭaka of the Sanskrit poet Kālidāsa had been translated into Braj-bhasha by Nawāz Kabisvar, by order of Mūle Khān, the son of Fidā'e Khān, one of the generals of the Emperor Farrukhsiyar (who reigned A.H. 1124—1131, A.D. 1713—1719); and that, by order of Mr. Gilchrist, he had made this translation, from the Braj-bhasha version of the drama, into modern Hindustani in the year A.H. 1215, or A.D. 1801.

A portion of this translation (sixty pages) was printed, in Devanagari characters, Calcutta, 1802, as part of Dr. Gilchrist's "Hindee Manual." It was next printed in Roman characters, Calcutta, 1804, after which an edition of the text in Hindustani, with a transliteration by Dr. Gilchrist, under a system introduced by him, and explained in a long preface, was published in London, 1826, together with some fables, under the title of "An Appendix to the English and Hindostanee Dialogues." It also (without the preface) appeared in Price's "Hindee and Hindooostanee Selections," Calcutta, 1830. A lithographed edition was printed by Nawal Kishor in Lucknow, 1875.

The present MS. agrees with the Calcutta edition of 1802. In subsequent editions the work has an enlarged preface, beginning: بڑی ہو یا انسان کسیکی کیا جان جو اسکے شاہد ہدم و ننا کے حسن و جمال پر کرسکے تھا کلام. In it the author states that the work had been revised with the aid of Lallūjī Lāl Kavi. Kāzim 'Alī further mentions that he had been sent from Lucknow to the College of Fort William by Colonel Scott in A.D. 1800.

Kāzim 'Alī is also the author of a Bārah-māsā, a Maṣnawī poem containing a description of each month of the year. This was written after the completion of the present work, and was printed in Calcutta, A.D. 1812. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 92.

Nawab 'Alī Ibrāhīm Khān states in his Tazkirah, Gulzār i Ibrāhīm (no. 12, fol. 45), written A.H. 1198 (A.D. 1784), that Kāzim 'Alī was then living at Lucknow, and had sent specimens of his poetry to him at Benares. In the Dīwān i Jahān, or Tazkirah of Benī Narāyan (see no. 15, fol. 31b), written in A.H. 1227 (A.D. 1812), the author is mentioned as being still alive. Appended to the MS. copy of this Tazkirah is a collection of Ghazals by eight living poets, including the author of this work, which were read at a Mushā'arah, held apparently in A.D. 1815, so that Kāzim 'Alī must have died some time after that date.

92.

Add. 18894.—Foll. 42; 10 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$; 13 lines, 4 $\frac{3}{4}$ in. long; written in large Nestalik, in the beginning of the 19th century.

[SIR GEAVES C. HAUGHTON.]

قصہ مادھونل اور کامکنڈلا

The story of Mādhonal, the Brahman, and the dancing girl Kāmakundalā; translated

from the Braj-bhasha of Motīrām Kabīsvar by Mazhar 'Alī Khān, poetically surnamed Wilā.

حمد و شنا بے پایال لائق اس افرید گار کے
ہی کہ

Mazhar 'Alī Khān, who is also known as Mirzā Lutf 'Alī, and whose *Takhallus* is Wilā, the son of Sulaimān 'Alī Khān, Widād, was born at Delhi. He was a pupil of Mirzā Jān Tapish, also of Muṣṭafī, and subsequently of Nizām al-Dīn, Mammūn. He became one of the Munshīs of the College of Fort William, applying himself chiefly to the translation of Persian and other texts. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 297.

The chief compositions of Wilā are :

(1) A prose translation into modern Hindi of the Baitāl-pachīsī from the Braj-bhasha version of Sūrat Kabīsvar, in which he was aided by Lallūjī Lāl.

(2) A metrical translation into Hindustani of Sa'dī's Pand-nāmah, a portion of which was first published in Gilchrist's "Hindee Moral Preceptor," Calcutta, 1803.

(3) A Dīwān in Hindustani, a copy of which work is mentioned by Sprenger, Oudh Catalogue, p. 641.

(4) A Hindustani translation of Haft gulshan, a collection of ethical tales. See no. 98.

In the Tazkirahs of Muṣṭafī, Bātin, and Sheftah the author's *Takhallus* is said to be Wālā (والا). Muṣṭafī also states that his real name is Mirzā Lutf 'Alī, but that he is generally known as Mazhar 'Alī Khān. Benī Narāyan, the author of the Dīwān i Jahān (no. 15), written in A.H. 1227 (A.D. 1812), states that Wilā was then living at Calcutta.

The author has given two chronograms in the colophon expressing the date of composition, one on the Muhammadan year, A.H. 1215, the other on the Christian year, A.D. 1801.

A portion only of this work was printed

in Gilchrist's "Hindee Manual," Calcutta, 1802. No other edition appears to have been published.

93.

Add. 18896.—Foll. 100; 11 in. by 8; 13 lines, 5 in. long; written in Nestalik, in the 19th century.

توتا کہانی

Totā-kahānī, or "The Tales of a Parrot"; translated by Saiyid Haidar Bakhsh, poetically surnamed Haidarī, from the Tūtī-nāmah of Muḥammad Kādirī. See the Persian Catalogue, p. 754a.

احسان اس خدا کا کہ جس نے دریاے سخن کو
اپنے ابر کرم سے گوہر معنی بخشنا

Haidar Bakhsh, who has already been noticed (no. 83), states in the preface that he made this translation of the Tūtī-nāmah, by order of Mr. John Gilchrist, in A.H. 1215, or A.D. 1801.

These tales were originally written in Sanskrit, under the title Śuka-saptati, or "Seventy (tales) of a Parrot." A Persian version, consisting of fifty-two tales, was composed by Ziyā'i Nakhshabī in A.H. 730 (A.D. 1330) under the title of Tūtī-nāmah, from which a simplified and abridged version was made by Muḥammad Kādirī in A.H. 1208 (A.D. 1793-94), the number of tales being reduced to thirty-five. The date of the composition of the Persian abridgment is supplied by Mr. Small in a preface to his English translation of this Hindustani version, London, 1875.

These tales have gained great popularity in India. The Totā-kahānī was for many years a text-book for examinations in Hindustani. A portion of the work was first printed in Gilchrist's "Hindee Manual," Calcutta, 1802, occupying four pages of that volume. The entire work was published at Calcutta in 1804, and again in 1836, and an

edition, edited by Duncan Forbes, with a vocabulary, was printed in London, 1852. Besides these, several editions have been lithographed by the native presses.

Translations have been made, into English by G. Small, London, 1875, and into Bengali, under the title *Totā itihāsa*, by *Chandigarana*, Serampur, 1806, and London, 1825.

Another Hindustani translation, from the Persian of *Muhammad Kādirī*, made by *Ambāprasād*, *Rasā*, under the title *Hikāyat i sukh ba sukh*, was printed at Delhi, 1845.

Versions of the *Suka-saptati*, or Sanskrit original, have been made: in Hindi, one by *Bhairavaprasāda*, another by an anonymous author; also in Gujarati verse by *Sāmala Bhaṭa*, and in Marathi prose by an unknown author.

94.

Add. 6637.—Foll. 125; 10½ in. by 7½; 13 lines, 4¾ in. long; written in bold Nestalik, in the beginning of the 19th century.

اخلاق ہندی

A Hindustani version of the *Hitopadeśa*; translated, by *Mir Bahādur 'Alī, Ḥusainī*, from the *Mufarriḥ al-kulūb*. See the Persian Catalogue, p. 757a.

Beg. ہزاروں شکر اس خدا کے کہ جس نے اپنی تہام
خلت میں انسان کو نصلت عطا فرمائی

Bahādur 'Alī was *Mir Munshi* of Hindustani at the College of Fort William, Calcutta. He has not furnished any particulars of his early life and parentage in any of his works, nor is he noticed in any of the Urdu *Tazkirahs*, presumably because he does not appear to have written any poetry.

The *Hitopadeśa*, or collection of Sanskrit tales, popularly ascribed to one *Vishṇuśarman*, was translated into Persian, under the title of *Mufarriḥ al-kulūb*, by *Tāj Mu'in al-Din Maliki*, by order of *Shāh Naṣir al-Din*,

Nawab of Behar. The present Hindustani translation of the Persian version was made by order of Mr. Gilchrist in A.H. 1217, or A.D. 1802. It is written in an easy colloquial style, and has become very popular. It was printed in Calcutta, 1803, a portion only of the work having appeared in the previous year in Gilchrist's "Hindee Manual." Several editions have been lithographed in Bombay, Madras, and Bangalore. An excellent edition, with an introduction and notes, by *Saiyid 'Abd Allāh*, was also printed in London, 1868.

Bahādur 'Alī is also the author of *Nasr i Benazir* (see the following MS.) and of a translation of *Tārikh i Āshām*, a history of Assam by *Wali Ahmad Shihāb al-Dīn, Tālīsh*. See the Persian Catalogue, p. 266b. The latter work has been translated into French by T. Pavie, Paris, 1845. See *Garcin de Tassy, Litt. Hind.*, 2nd ed., vol. i., p. 607.

A copy of the *Akhlāk i Hindī* (incomplete) is in the Library of the Indian Institute, Oxford. It bears the signature and impression of the seal of John Romer, 1804.

95.

Add. 23614.—Foll. 149; 8¾ in. by 5½; 11 lines, 3 in. long; written in elegant Nestalik, in the beginning of the 19th century.

نشر ہے نظیر

The story of *Benazir* and *Badr i Munir*, by *Mir Bahādur 'Alī, Ḥusainī*. See the preceding MS.

Beg. قلم سے لکھوں بھلے نام خدا
کہ حاصل ہو دل کا میرے مدعی

This work is a prose adaptation of the *Siḥr al-bayān*, or *Masnawi* of *Mir Ḥasan* (see no. 70), and was composed by *Mir Bahādur 'Alī* in A.H. 1217, or A.D. 1802. A portion of the work was printed that same year in Gilchrist's "Hindee Manual," and

the entire work in Calcutta, 1803, two years before the publication of the original poem of Mir Ḥasan. A second edition was printed at Calcutta 1805. Numerous editions have been lithographed in the native presses. It has been translated into English by M. H. Court, Simla, 1871, and Calcutta, 1889, also by C. W. Bowdler Bell, Calcutta, 1871, and is one of the text-books for High Proficiency Examinations of Officers in the Indian Military Service.

On the first two pages is a copy of the title-page of the Calcutta edition of 1803, in which the year is erroneously written 1813. It is probable that this copy was made entirely from the printed edition. The transcriber states in the colophon that he finished it on the 12th Ramaḍān (the year not mentioned) by order of Mr. Maunsey (?), مونسی.

شاہ سراج الدین محمد عوث خان : Copyist

96.

Add. 24046.—Foll. 90; 10 $\frac{1}{2}$ in. by 7; 11 lines, 5 in. long; written in large Nestalik, in the 19th century. [H. H. WILSON.]

چار گلشن

The story of King Kaiwān and Farkhānah, by Benī Narāyan, poetically surnamed Jahān.

سبحان الله کیا لکھوں اور کیا بیان کروں
صفت اس پروردگار کی کہ جسکے نور سے ارض و سما
روشن ہوا

Benī Narāyan, who has already been noticed as the author of the *Tazkirah Dīwān-i Jahān* (see no. 15), states in his preface to this work that he had for many years retained in memory the romance of King Kaiwān and Farkhānah. One day in A.H. 1225 (A.D. 1811), Munshī Imām Bakhsh, after hearing the story from his lips, strongly

advised him to write it in Hindustani, and to submit it to the notice of Captain Taylor (then Professor of Hindustani at the College of Fort William), which he accordingly did.

It appears from Roebuck's Annals, p. 339, that the author was rewarded for his MS., which was deposited in the College Library. The story is divided into five chapters, and appears to have been composed from a Persian original, but is entirely different from the *Kiṣṣah i Shāh u darvish* of Hilālī, noticed by Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 319.

The title of the work is introduced in the following lines in a short poem at the end :

رکھا چار گلشن جو میں اسکا نام
رہیکی خزان دور اس سے مدام

97.

Or. 387.—Foll. 112; 8 in. by 5 $\frac{1}{4}$; 11 lines, 3 in. long; written in neat Nestalik, in the 19th century. From the royal library of Lucknow. [GEO. W. HAMILTON.]

قصہ نل دمن

The story of King Nala and Damayantī, an episode of the *Mahābhārata*; translated by Ilāhī Bakhsh, poetically surnamed Shauk, from the Persian Nal Daman of Faizi. See the Persian Catalogue, p. 670b.

جهان جهان حمد و سپاس اوں افربیدگار عالم
کے واسطے سزاوار ہی

Shaikh Ilāhī Bakhsh was born at Agra, but resided chiefly at Farukhabad in the service of Muẓaffar-bakht, the son of Mirzā Jawānbakht. He is the author of two *Dīwāns*, one in Persian, the other in *Rekhtah*, adopting Shauk as his *Takhallus*. He also wrote a treatise on the art of government, entitled *قوانین السلطنت*. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 119.

Nassākh (*Ganj i tawārikh*, p. 27) has written a chronogram expressing the date of his death, A.H. 1241 (A.D. 1825-26).

The date of composition, A.H. 1217, or A.D. 1802, is given in the author's colophon in verse.

The MS. bears the seals of the kings of Oudh.

98.

Add. 18895.—Foll. 32; 10½ by 7½; 13 lines, 4¾ in. long; written in clear Nestalik, early in the 19th century.

[SIR GRAVES C. HAUGHTON.]

ھفت گلشن

A collection of moral tales and precepts, translated by **Mazhar 'Ali Khān**, poetically surnamed **Wilā**, from the Persian **Haft gulshan** of **Nāṣir 'Ali Khān**, **Bilgrāmī**, **Wāsītī**.

Beg. بلبل طبع آوے گر بہ ننا
گلشن حمد کی هو نعمہ سرا

Mazhar 'Ali Khān, **Wilā**, one of the **Munshīs** of the College of Fort William, who has already been noticed (no. 92), states in the preamble that he made this translation from the Persian at the request of Dr. Gilchrist. In the colophon he gives the date of composition, 14th *Jumāda II.*, A.H. 1216, or A.D. 1801, followed by two chronograms.

The work is divided into seven chapters, called **Gulshans**, and contains a collection of tales and anecdotes on ethics, the etiquette of conversation and disputation, and obedience to superior authority; to which is added a selection of moral precepts ascribed to **Muhammad** and the Caliph **'Ali**.

The **Haft gulshan** (presumably the present translation) is mentioned in *Primitiæ Orientales*, vol. ii., p. li. (A.D. 1802), as one of the "Works in the Oriental Languages and

Literature, printed in the College of Fort William, or published by its learned Members, since the commencement of the Institution."

On fol. 2a is written "G. C. Haughton, Febry. 1818."

99.

Add. 18879.—Foll. 216; 11¾ in. by 6¾; 13 lines, 3½ in. long; written in Nestalik, with 'Unvān and coloured margins, on tinted paper; dated 2nd Oct., A.D. 1830.

قصہ چار درویش

An anonymous Hindustani imitation of the Persian **Kiṣṣah i Chahār Darvīsh**, or "Tales of the Four Darwishes." See no. 88.

لکھنے والے ان اخباروں کے اور کہنے والے ان حکایتوں کے
یون لکھتے ہیں

This work, to which there is no preface, is more an imitation than a version of the well-known Persian tales. The general course and arrangement of the narrative is the same as in the original, but the names of the persons and places are changed, the plot of the story being laid in India, and the incidents are considerably abridged and altered.

The first three pages have coloured embellishments on the margin.

100.

Or. 2015.—Foll. 293; 10½ in. by 6¾; 15 lines, 4 in. long; written in small Nestalik; dated A.H. 1262 (A.D. 1846).

[SIR HENRY M. ELLIOT.]

نگارستان عشق

"The Picture-gallery of love :" a romance in prose and verse, by **Ghulām A'zam**, poetically surnamed **Afzal**.

اوں خدا کی قدرت کی قربان کے جسٹے
انواع انواع طرح کی صورتیں

The author mentions in the prologue that he is a native of Allahabad, the son of Shāh Abū al-Ma'ālī, and grandson of Shāh Muḥammad Ajmal, who died A.H. 1236. On the death of his father, which occurred on the 18th Rabi' II., A.H. 1252 (Aug. A.D. 1836), he became distracted with grief, and fell into a most deplorable state of melancholy. By chance, a friend of his, Shaikh Wazīr Muḥammad of Delhi, came on a visit to Allahabad, and, taking pity on his sad condition, endeavoured to divert his thoughts by narrating this romance. This gave him relief, and, at the suggestion of his friend, he forthwith proceeded to commit the story to writing, making sundry additions and alterations of his own.

Ghulām A'zam was a pupil of Imām Bakhsh, Nāsikh (who died A.H. 1254), and, according to Garcin de Tassy (Litt. Hind., 2nd ed., vol. i., p. 140), was the author of three Diwāns and a Maṣnawī, but Nassākh (Sukhan i shu'arā, p. 41) mentions only two Diwāns and a Maṣnawī.

The title of the work forms a chronogram on the date of composition, A.H. 1252 (A.D. 1836), and is introduced in a Kaṣīdah at the end of the preface.

Copyist: سید حسین علی

101.

Or. 1916.—Foll. 63; 10 in. by $6\frac{1}{2}$; 11 lines, $3\frac{3}{4}$ in. long; written in clear Nestalik; dated 30th Shawwāl, A.H. 1263 (Oct. A.D. 1847).

نگارستان عجائب

“The Picture-gallery of wonders:” a romance by Sa'īd al-Dīn, who is also called 'Ali Muḥammad.

ثنا کرتا ہوں ایسے خدا کی
کہ جسٹے عقل انسان کو عطا کی

From an account of his life given in the preface we learn that Sa'īd al-Dīn, who is generally known as 'Ali Muḥammad, was a native of Faizabad. His father was appointed record-keeper (سرشتمدار) to the Collector's office at Banda by Mr. Skene in A.D. 1805, and died in 1847, after forty-two years of faithful service to the East India Company.

'Ali Muḥammad was brought up for the medical profession, and for twelve years obtained a livelihood as a physician attached to the court of the Native State of Bajaur. When Diwān Khet Singh died, his son and successor, Rajah Lachhman Singh, dismissed 'Ali Muḥammad, leaving a year's salary unpaid. Accordingly he returned home, and shortly after his father died in A.D. 1847. He then fell into great poverty, but was helped by his younger brother, Rashid Muḥammad, who had obtained an appointment under Mr. Michael Pakenham Edgeworth, in consideration of his father's long and faithful service.

That same year (A.D. 1847) 'Ali Muḥammad wrote this romance from the “Annals of the Turks” (تواریخ اترال), and dedicated it to Colonel Henry Sleeman, Agent at Bundelkhand, of whose generosity he had heard frequent praises from the lips of the late Diwān of Bajaur.

The story, which is written in the usual Arabian Nights' style, details the adventures of Prince Jawāhir Shāh and Khürshīd-rū, the daughter of Khwājah Mahmūd, merchant of Simistan in Persia.

The MS. is in the author's own handwriting. The date of composition, A.H. 1263, is given in a chronogram on the name of Col. Sleeman, expressed by the words مسٹر سلیمان صاحب بہادر, to which should be added sixty, the numerical value of س, the initial letter of سیاست, “one who governs

well." This is explained in the following lines at the end of the work :

کہا ہاتھ ف نے اس قصہ کو سننے
کہ یوں تاریخ کو اسکی حلا دے
کہ جسکے واسطے تو نے کہا ہی
اویسیکے نام کی اعداد کن لے
سر حرف سیاس اوسمیں ملا دے
در تاریخ ہر سیکو دیکھا دے

The author concludes his colophon with the remark that he was a little over thirty-two years of age when he wrote this work.

102.

Or. 1723.—Foll. 44; 12 $\frac{1}{4}$ in. by 8 $\frac{1}{2}$; 15 lines, 6 $\frac{1}{2}$ in. long; written in Shikastah-āmez; dated Rohtak, 2nd Jan., A.D. 1850.

[SIR HENRY M. ELLIOT.]

قصہ ہیر رانجھا

The romance of Hir and Rānjhā.

راویان اخبار نے حقیقت اس قصہ کی بدین
فعج لکھی ہی کہ

This story of the loves of the cowherd Rānjhā of Hazara, and the princess Hir of Jhang, is extremely popular throughout the Panjab. Several versions of it have been published in Panjabi, as well as in other vernaculars of India. A Hindustani version by Maḳbul Ahmad has been translated into French by Garcin de Tassy, and appeared in the "Revue de l'Orient," 1857. See also the Persian Catalogue, p. 710a.

From the colophon to this work, and a letter (without date) from E. C. Bayley, then Under Secretary to the Government of India, Foreign Department, which is attached to the fly-leaf, it appears that this story "was written down from the dictation of one of the gosains at the Rohtak asthel" (?)

by Ghulām Surūr al-Dīn, assistant record-keeper (نائب سرنشی دار) at Rohtak.

On a portion of a wrapper, which is attached to the fly-leaf, is written "Ranjah and Hir. Declared by Pandits to be better than the Goormukhee."

103.

Add. 24047.—Foll. 534; 8 $\frac{3}{4}$ in. by 6; 10 and 8 lines, 4 in. long; written in large Nestalik, in the 19th century. [H. H. WILSON.]

A collection of tales, without date or authors' names.

قصہ روشن ضمیر و آرام جان

The story of Prince Roshan-żamīr and Arām-jān, the daughter of the Wazīr.

مہالک ہندوستان جنت نشان میں ایک

بادشاہ خورشید کلاہ الجام سپاہ تھا

The plot of this love-story is laid in India, the incidents being those of the usual style of oriental romance. Spaces have been left throughout for the names of the hero and heroine, which the copyist very likely intended to fill in afterwards with red ink. The beginning of the work, which probably contained an introduction, is wanting. The MS. is also imperfect, a page apparently being lost at the end. This work is possibly the MS. noticed by Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 470.

قصہ منیر الملک و عین البصر

The story of Prince Munir al-mulk and the fairy 'Ain al-bāṣar.

The work begins with an introduction, the first page of which is wanting, in which a certain king requests his courtiers to narrate to him any tale they may be acquainted with, containing an account of hardships endured and finally overcome, such as he had himself

experienced. The story begins on fol. 267 as follows : زمین شرقستان میں ایک بادشاہ علی شیر شاہ نامی تھا

Munir al-Mulk, the hero of the story, was the son of 'Ali Sher Shāh, king of a country in Asia. He and his four brothers incurred the displeasure of their father, and were banished from home. After various hardships and adventures, Prince Munir al-mulk comes across an enchanted garden, called Bāgh i nūr, the abode of the fairies. Obtaining an entrance to the garden under great difficulties, he falls in love with 'Ain al-bāṣar and eventually marries her.

III. Foll. 384—449. A Maṣnawī, without any title, containing a romance similar to the preceding, and connected to it by a colophon written by another hand, stating that when the king had heard the story of Prince Munir al-mulk, another of his courtiers read out the following tale in verse, as a further illustration of difficulties successfully overcome.

کرون ثبت پہلی ثنائے خدا
کہ ہی سب میں وہ اور سب سے جدا

This MS. also is incomplete, a page or two being wanting at the end.

قصہ منیر الملک و عین البصر

Another story of Prince Munir al-mulk and the fairy 'Ain al-bāṣar.

اہل ہند کی کتابوں میں یون لکھا ہی کہ
امراوتی نگر نام ایک شہر

This story is entirely different from the one noted above (art. ii.). In this, the heroine 'Ain al-bāṣar, daughter of Nāṣir Shāh, is represented as being one of the fairy attendants on Indra, the king of the gods, at his palace in the city of Amarāvati. She had fallen in love with Prince Munir al-mulk, who besought the king's permission to marry her. Thereupon Indra pronounced a curse upon her, and transformed her into a being, half mortal, half of stone. She then appears installed as a goddess in a temple at Ceylon, where her lover succeeds in finding her. After some time she disappears, and is born in the house of a peasant, is recognized by the Prince, and eventually marries him.

Another fairy Rāhāt-afzā is also introduced in the story, and marries Fakhr al-Dīn, the Wazīr's son.

DRAWINGS.

104.

Or. 1778.—Foll. 47 ; $8\frac{1}{2}$ in. by $7\frac{1}{4}$; a collection of water-colour drawings of birds of various kinds. [SIR HENRY M. ELLIOT.]

These coloured drawings, many of which are beautifully executed, are of various dimensions, having been painted apparently on

a scale with reference to the proportionate size of the different kinds of birds. Beneath each drawing are notes, neatly written in Nestalik, describing the habitat of each bird. In the majority of cases these notes are extremely meagre, and simply state at what season of the year the birds are to be found in the Panjab.

Foll. 2—22 contain drawings of twenty-one various species of Falconidæ, descriptions of which, and of their uses in falconry, are fuller than in the case of the other birds.

Foll. 23—45 contain twenty-three draw-

ings of cranes, herons, wild duck, partridges, vultures, crows, and smaller species of birds.

On fol. 46 is a drawing of an antelope (آهو یعنی هرن), said to be commonly found in the Panjab.

MANUSCRIPTS OF MIXED CONTENTS.

105.

Add. 5629.—Foll. 297; 9½ in. by 6; about 18 lines, 3¾ in. long; written in cursive Nestalik; dated Azimabad, A.H. 1153—58 (A.D. 1740—45). [N. BRASSEY HALHED.]

A volume of miscellaneous contents, chiefly in Persian. See the Persian Catalogue, p. 796b.

The following are in Hindustani:

I. Foll. 18—28. مقبول صیبان

A rhymed vocabulary of Persian words explained in Hindustani, divided, according to subjects, into twenty sections (Faṣl).

Beg. بسم الله خداه کا نانو

لامکان نا نہیں وہ تھانو

It was completed, as stated in the last line, A.H. 990 (A.D. 1582). Three additional sections at the end are said to have been written by some other author. The title of the work is taken from the subscription, in which also appears the date of transcription, 25th Rajab, A.H. 1155 (A.D. 1742).

II. Foll. 31—33. خالق باری

See no. 32. This copy also differs in arrangement of the lines from the printed editions of this work.

III. Foll. 41—45. Hindustani Ghazals, or love songs, of unknown authorship.

IV. Foll. 54—63. An alphabetical vocabulary of Persian verbs, conjugated through all tenses, with Hindustani equivalents.

106.

Add. 19811.—Foll. 124; 8¾ in. by 6¾; about 17 lines, 5 in. long; written in Nestalik, with occasional ruled borders, apparently in the 18th century.

A volume of miscellaneous contents, partly in Persian and partly in Hindustani. The Hindustani portion consists chiefly of translations in the Dakhani dialect of extracts from the following Persian works. The names of the translators are not mentioned.

I. Foll. 9—86. انوار سہیل

The first two chapters of the *Anvār i Suhailī* of Husain Vā'iz Kāshifī. (See no. 87.) This translation is different from that of Muhammad Ibrāhīm, also in Dakhani, which was printed at Madras, 1824.

II. Foll. 87—101a. جهانگیر نامہ

Memoirs of the Emperor Jahāngīr. An account of the original will be found in the Persian Catalogue, p. 253b. The present extract contains the history of the Emperor from his accession to the throne, A.D. 1605, to the sixth year of his reign. The translation is probably that of Mirzā Lutf 'Ali, Wilā (no. 92). See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 301.

III. Foll. 101a—104. گلستان

A translation of the nineteenth tale in Bāb vii. of Sa'dī's Gulistān (see Platts' edition, p. ۱۷۱), containing the dispute of Sa'dī with a pretended darwesh as to the qualities of the rich and poor.

IV. Foll. 105—112. انشاء ابو الفضل

Extracts from the Letters of Shaikh Abū al-Fażl, the favourite secretary and minister of the Emperor Akbar. See the Persian Catalogue, p. 396a.

V. Fol. 114b. Two odes from the Diwān of Wali (no. 51), beginning: میں صورت اخلاص: تیری رو سون لکھیا ہوں. See Garcin de Tassy's Paris edition of 1834, pp. ۱۱ and ۱۰.

The rest of the MS. consists of letters and fragments in Persian.

107.

Or. 1733.—Foll. 184; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$; 13 lines, 3 $\frac{1}{4}$ in. long; written in Nestalik, in the 19th century. [SIR HENRY M. ELLIOT.]

A volume of miscellaneous contents, of which the following are in Hindustani:

احوال ابتداء ترقی راجہ ہائے بھرتپور 13—14.

A short history of the rise of the Native State of Bhartpur up to the year A.D. 1844, when this account was written (see fol. 13a).

احوال رستم خان دکھنی 15—18a.

An account of Rustam Khān, Śubedār of the Deccan, during the reign of the Emperor Shāhjahān.

احوال بھادر خان و دلیل خان 18b.

An anecdote relating to Dalil Khān, the younger brother of Bahādur Khān, both of whom were Amīrs in the Court of the Emperor Shāhjahān.

احوال بھخان وغیرہ سرداران مغلیہ 20.

An account of Najaf Khān, and other Mughal rulers.

حال قوم گوبری یعنی اہیر 21—25.

An account of the Ahīrs, or cowherd caste.

احوال مسمی نصیرا 26—28.

The legend of Nasīrā, as told by Muḥammad 'Alī, a Pīrzādah of the Rā'es of Sambhal in the District of Moradabad, explaining the origin of certain marriage customs peculiar to the Rā'es of Ahrāt (اہرات).

احوال راجہ کوہ کمایوں 29—36.

An account of Kumaon and its rulers.

کیفیت ریاست جھجھر 37—45.

An account of Jhajhar and other Parganahs which were granted as jāgīr by Lord Lake to Nījābat 'Alī Khān in A.D. 1806 as a reward for the assistance he had given in the expedition against Jaswant Rāo Holkar. See Hunter's Gazetteer, 2nd ed., vol. vii., p. 196.

گفتگو بزاروں اور دلانوں کی 46.

گفتگو جوہریان 47.

A list of slang terms used by cloth-merchants and salesmen, and by jewellers.

احوال ابتداء ترقی دولت راجہ 58—60. دھیان سنگھ وغیرہ

A short account of Gulāb Singh, Raja of Jammu, and of his brothers Dhyān Singh and Sūjīt Singh, ministers in the Court of Ranjit Singh.

احوال پنڈ دادن خان و لوں مہانی 61, 62.

An account of the salt-mine at Pand Dādan Khān, seventy *kos* west of Lahore, which was leased to Rajah Gulāb Singh for eight lakhs of rupees.

احوال پیشاور کے ملک کا 63—65.

A short account of the country of Peshawar.

XIII. Fol. 66. **کیفیت قوم ترکان**
A list of thirty-six families of the Turkia Banjāra caste.

XIV. Foll. 69—72. **بیان قوم بخارہ بہروپ**
A short account of the Bahrūp Banjāra caste.

XV. Foll. 73—75. **اسماء روگ غله**
A list of diseases and of insects which are destructive to the wheat and other cereals.

XVI. Foll. 76—78. **احوال سری بدربنائی جیو**
An account of the Hindu temples at Badrinath. See Hunter's Gazetteer, 2nd ed., vol. i., p. 410.

XVII. Foll. 79, 80. **احوال سری کیدارنائی جیو**
An account of the Hindu temples at Kedarnath. See Hunter's Gazetteer, 2nd ed., vol. viii., p. 109.

XVIII. Foll. 81—84. **احوال ابادی ملک و وزراعت کوہستان**
Notes on the cultivation and products of the lower hilly country of the Himalayas.

XIX. Foll. 138—140. **احوال قوم تھارو**
An account of the Thārū Banjāra caste.

XX. Foll. 141, 142. **احوال قوم بخارہ بید**
An account of the Baid Banjāra caste.

XXI. Foll. 143—146. **بیان اقوام گذریہ ہاں**
A description of the different families of the Gadariya, or shepherd, caste.

XXII. Foll. 147—150. **بیان ترکیب لمانی چونے اور ایتوں کا**
Rules on the proper method of brick-building.

XXIII. Foll. 151—154. **احوال مقام جھونسی**
A notice of Jhunsi, a village of great antiquity in the District of Allahabad.

XXIV. Foll. 155—157. **رویداد ریاست اتاوہ**
An account of the Native State of Etawah.

XXV. Fol. 158. **فہرست کاغذات مہاجنی**
A list of the shop-books usually kept by Mahājans, or money-lenders, with descriptions in Persian.

XXVI. Foll. 159—162. **بیان قوم بخارہ مکیری**
An account of the Mūkerī Banjāra caste.

XXVII. Foll. 163—165. **شجرہ قومیت بخارہ**
A genealogy of the Labāna Banjāra caste.

XXVIII. Foll. 166—168. **کیفیت اقسام رہن**
A description of different kinds of mortgages.

The rest of the work is in Persian. See the Persian Catalogue, p. 1012a.

An account of the various castes of which mention is made will be found in Sir Henry Elliot's "Races of the North-Western Provinces of India." A general index is supplied on the fly-leaf, written by a different hand.

108.

Or. 1763.—Foll. 477; 12½ in. by 8½; 11 lines, about 4½ in. long; written in Nestalik, about A.D. 1845. [SIR HENRY M. ELLIOT.]

A collection of extracts from Persian and Hindustani works. The Persian contents have been described in the Persian Catalogue, p. 1026b.

The Hindustani extracts are from the following works :

I. Foll. 24—47. **شاہ نامہ**

A metrical translation by Mūlchand, poetically surnamed Munshī, of the Shamsher-khānī, or Tawakkul Beg's prose abridgment of Firdausī's Shāh-nāmah. See the Persian Catalogue, p. 539b.

لکھوں بھلے میں حمد پروردگار
کہ ہو نیک آغاز و الجام کار

Mülchand was a Kāyastha by caste, born at Lucknow, a resident of Delhi, and a pupil of Naṣīr, a poet of that city. He states in his prologue that he undertook this verse translation of the Shamsher-khānī at the request of his brother, whose Takhalluṣ is Zorāwar, and that he completed it in A.H. 1225 (A.D. 1810), the date being expressed by the chronogrammatic title خسروان عجم.

Mülchand is also the author of a *Rekhtah* *Diwān*, and of قواعد اردو, or Hindustani grammar, which was published at Delhi, 1845. According to *Nassākh* (*Sukhan i shu‘arā*, p. 462) Mülchand died in A.D. 1832. See *Garcin de Tassy, Litt. Hind.*, 2nd ed., vol. ii., p. 386.

This work was printed at Delhi, 1844, and Calcutta, 1846, the latter edition under the editorship of Munshi Ghulām Haidar of Hughli, at the instance of Captain George Turnbull Marshall, for use in vernacular schools. Several lithographed editions have been printed at Lucknow, Cawnpore, and Meerut, under the titles شاہ نامہ، خسروان عجم، شاہ نامہ اردو، منظوم، and منظوم.

The extracts contained in this volume consist of short passages from the translation of the text, and introductory poems by the translator, comprising poems in praise of God, of Jesus Christ, of King George IV., and of the Governor General (Lord Minto). In other manuscript copies, and in all the printed editions of this work, instead of these have been substituted poems in praise of Muḥammad, and of Abū al-Naṣr Mu‘īn al-Dīn Muḥammad Akbar Shāh II., King of Delhi, during whose reign this translation was made.

At the end of the extracts appear the names of the collators Mir Muẓaffar ‘Alī and Chūnī La‘l.

On the first page is pencilled in Sir Henry Elliot's handwriting, "Moonshee Mool Chand. Written in 1845."

تاریخ یوسفی

An account of a journey to England in A.D. 1837 and 1838, by Yūsuf Khān, Sūbe-dār, poetically surnamed Kammalposh.

ستائش بے نہایت اوس خدا کو لائق ہی
کہ یوسف کنفعی کو حاکم مصر کا بنیا

Yūsuf Khān, the son of Rahmat Khān, and pupil of Khwājah Haidar ‘Alī, Ātish, was born at Haidarabad. He states in the preface that he left his native city in A.H. 1244 (A.D. 1828), and, being fond of travel, he visited Patna, Dacca, Madras, Agra, Delhi, and other famous cities, and finally settled in Lucknow, where he was appointed Jam‘ādār in a cavalry regiment of the Nawab Naṣīr al-Dīn Haidar, Sulaimān Jāh, and was subsequently promoted to the rank of Sūbe-dār. In A.D. 1836, having learnt a little English, and being very desirous of visiting Europe, he applied for, and obtained, two years' leave of absence, and at once set out on his travels.

The *Tārikh i Yūsufi* contains a succinct, though somewhat extravagant, account of his journey to England and back. It is characterized by an inordinate love of pleasure-seeking rather than by any attempt to obtain an insight into European modes of government, or experience of Western civilization, arts, or sciences.

After five or six months' stay at Calcutta, Yūsuf Khān embarked in the "Arabella" on the 30th March, 1837, and, sailing round the Cape of Good Hope, reached England on the 21st August. On the 26th November he went to France for a short visit, and, returning to London, he departed on his return journey on the 18th January, 1838, and sailed for Alexandria, staying on the way at Lisbon. On arriving there he travelled on

to Suez, visiting the principal places of interest *en route*, and embarked for Bombay on the 30th March. From Bombay he journeyed through Central India, by way of Poonah, Aurangabad, Nagpur, and Jabalpur, and arrived at Calcutta on the 25th July, 1838. After staying there a short time, he returned to Lucknow.

In the latter part of the work the author describes his grief at the death of Shāh Sulaimān Jāh (which occurred on the 7th July, 1837), he narrates the attempt to place Mirzā Farīdūn-bakht (Munnā Jān), the illegitimate son of this Ruler, on the throne, his defeat and capture by Colonel Low, and the installation of Nasīr al-Daulah, Muhammad 'Ali Shāh, and concludes with a few remarks on the improved state of the city of Lucknow.

This work was printed at Delhi in 1847. A second edition was lithographed at Lucknow, 1873, with the alternative title of *عجائب فرنگ*.

The extracts contained in this volume consist of the author's preface and a short passage from the work.

Yūsuf Khān has also written some poetry, in which he has taken Kammalposh as his *Takhallus*. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 315.

This copy is made from a MS. in the library of Hakīm Aḥsan Allāh Khān.

III. Fol. 395. تاریخ مغلیہ

A history of the Family of Timur, by Munshī Ḥusainī and Munshī Nūr Muhammad.

تیمور بیشک اشیا کے بڑے نامور فتح کرنے والوں سے
ہوا ہی

The authors of this historical work were professors at the Native College at Delhi. Munshī Ḥusainī was a man of considerable literary ability, and has translated several English works on law and history. See

Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 612, and vol. ii., p. 483.

The extracts consist of the preface and a short passage from the work.

Copied from a MS. in the library of Hakīm Aḥsan Allāh Khān.

Foll. 441—477 contain a work in fifty-seven pages by Sadīd al-Dīn, lithographed in Agra, 1848, giving an account of Agra and its principal buildings, with a map and illustrations, and a short history of the Family of Timur. The title-page and first four pages of the work are wanting. The author's name occurs in a list of contents of this volume (fol. 1), where this work is called *رسالہ حال آگرہ تصنیف سدید الدین*. Sadīd al-Dīn is probably the professor of Arabic at the Native College at Delhi noticed by Garcin de Tassy.

109.

Or. 1794.—Foll. 182; $7\frac{1}{2}$ in. by $4\frac{1}{2}$; 7 to 11 lines, about 3 in. long; written in Nestalik, about A.D. 1840. [See HENRY M. ELLIOT.]

I. Foll. 1—146. A vocabulary of Hindi, Sanskrit, Persian, Arabic, and English words in common use, explained in Hindustani. Among the Hindi words are several in the Bundelkhand dialect, which are indicated by the letters *b* written in red ink on the margin. At the end of the vocabulary (fol. 144b) is a table showing the different tenses of a verb in Hindustani, with their equivalents in the Bundelkhand dialect.

II. Foll. 147—160. Hindustani dialogues in the form of conversations between an English Government official and his Munshi, chiefly on matters relating to official routine and the mode of procedure in the disposal of Revenue and Criminal cases.

III. Foll. 161—179. Forms of address

in epistolary correspondence, specimens of official documents, and a classification of sciences, in Persian.

IV. Foll. 180—182. A list of fifty-eight Panjabi words with Hindi and Persian equivalents.

110.

Or. 1957.—Foll. 56; 8 in. by 5; 9 to 13 lines, about 4 in. long; written in Shikastah, about A.D. 1850. [SIR HENRY M. ELLIOT.]

A volume of miscellaneous treatises, by Jhajo Mal.

I. Foll. 1—24. دستور العمل ترتیب کاغذات
محکمہ بندوبست

Rules for the preparation and record of settlement papers relating to estates in Districts of the Punjab.

II. Foll. 25—36. بیان سلطنت ممالک غور بونکا

A short account of the Slave Kings of the Dynasty of Ghor (A.D. 1206—1288).

III. Foll. 37—56. راحت افزا

A miscellany of useful information.

بعد از حمد و ثنا اوس پاک پروردگار کے کہ

The work is divided into twenty short chapters (Bāb), as follows :

Bāb 1. Duties of a Settlement Officer, fol. 39a. 2. Rules of procedure in Civil, Criminal, and Revenue Courts, fol. 40b. 3. Measurements of land, ditches, wells, &c., fol. 41b. 4. Mechanics, fol. 45b. 5. Ethics, fol. 47a. 6. Lawsuits of various kinds, fol. 48a. 7. Numerals and Rakm, fol. 48b. 8. Logic, fol. 49a. 9. Rules of etiquette, fol. 50a. 10. Rules for distinguishing Persian from Arabic words, fol. 50b. 11. Notes on Persian etymology, fol. 51a. 12. Arabic metres, fol. 51b. 13. Hints on prose composition, fol. 52a. 14. Points of ambiguity in Persian and Arabic, fol. 52b. 15. Differences between

verse and prose composition, fol. 52b. 16. Arrangement of the Abjad, fol. 53a. 17. Advice to soldiers, fol. 53a. 18. Astrology, fol. 53b. 19. Astronomy, fol. 55a. 20. Music, fol. 55b.

An index of contents is prefixed, in which this work is called فرحت افزا, probably through an error in transcription. The proper title راحت افزا occurs in the author's preface.

111.

Or. 1978.—Foll. 36; 8½ in. by 5½; 13 lines, 3½ in. long; written in Nestalik, by different hands; dated A.D. 1847 and 1851.

[SIR HENRY M. ELLIOT.]

كتاب مساحت

A treatise on land measurements, by Vilāyat Ḥusain Khān, Deputy Collector of Moradabad.

واضح ہو کہ مسح تین قسم ہی خط
سطح جسم

The work is divided into three chapters (Bāb), subdivided into seven sections (Faṣl). It is without preface, author's name, or date. The following note appears on the fly-leaf in Sir H. Elliot's handwriting : "Treatise by Vilayat Hoosain, Khān, D.C. of Moradabad, on Revenue Musahat."

Prefixed is a letter in English by the author (without signature or date) forwarding this copy of his treatise to the Revenue authorities for their consideration. He states that the system of "Khusrah measurement is very incorrect," and trusts that his method of measuring land may be approved of, and circulated for the guidance of village pāṭwāris.

II. Foll. 28, 29. A fragment of a Persian historical treatise.

III. Foll. 30, 31. A notice in Persian, by Naiyir Rakhsān, of the Ma'din al-jawāhir,

or collection of anecdotes, by Tarzī. See the Persian Catalogue, p. 1038b, III. At the end appears the date, Delhi, 30th August, 1851.

قواعد تعمیر توکه پخته

Rules for the construction of masonry wells in towns and villages, drawn up for the approval of the Government of India by Kālī Rā'e, Deputy Collector, and dated 6th March, 1847.

هدایت نامہ کام پیمائش کشوار کھیت کرم، a manual of instruction in land measurements, Delhi, 1850, and a treatise on agriculture, Sikandra, 1850.

112.

Or. 2014.—Foll. 268; 10 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$; 15 lines, 4 $\frac{1}{2}$ in. long; written in Nestalik, about A.D. 1850.

[SIR HENRY M. ELLIOT.]

A collection of extracts and miscellaneous notices, partly in Persian and partly in Hindustani, bearing on the fly-leaf the title, *كتاب مجموعه حقائق الهند*.

A table of contents is prefixed to the work. For the Persian extracts see the Persian Catalogue, p. 1041b.

The Hindustani contents are as follows :

I. Foll. 92—94. *كيفيت شيخ سدو*

A short account of Shaikh Saddū of Amroha.

II. Foll. 95—99. *حال پیدائش اور کرامات گوگا ظاہر پیر*

The story of the birth and miracles of Gūgā Zāhir Pīr.

III. Foll. 100—102. *حال راجه هری چند*

The story of Hariśchandra, King of Oudh, who left his throne to become a religious devotee. This extremely popular legend is narrated by several authors in all the principal vernaculars of India.

IV. Fol. 103. *قصة راجه سالباہن*

The legendary story of King Salivāhana.

V. Foll. 104—111. *قصة الہا و اودل*

The story of the prowess of Alhā and Údal, princes of Mahoba, in the Bundelkhand District, the heroes of Chand's epic poem, the Prithvīrāj Rasau. See the Hindi Catalogue of MSS.; also Grierson's Vernacular Literature, p. 4, and Elliot's Races of the N.W. Provinces, vol. i., p. 76.

VI. Foll. 142, 143. *حقیقت بدھ گوجران*

An account of the Badgūjars of Moradabad. See Elliot's Races of the N.W. Provinces, vol. i., p. 38.

احوال قوم راجپوت بیکوچر

An account of the origin of the Badgūjar family of Rajputs, written, according to Sir H. Elliot, by Chunī La'l.

احوال قوم بجارة وغیره

A short account of the Banjāra and other castes, by Chunī La'l.

احوال قوم اہیر

An account of the Ahir, or cowherd, caste. See Elliot's Races of the N.W. Provinces, vol. i., p. 2.

شجرة حسب ونسب قوم رائینان

A genealogical account of the Rā'en caste.

بيان قومیت میواتیان وغیره

An account of the Mewāti and other castes, by 'Abd al-'Azīm Khān of Gurdaspur.

بيان قوم گشائیں

An account of the Gosains, or mendicant caste.

احوال ذات بهذیلیا

The origin of the Bhandela caste, by Dārā Shāh Khān of Rudrapur.

XIV. Foll. 167b—169a.	بيان حالات قوم تركان	XXIV. Foll. 235—239.	كيفيت رتوه کي
An account of the Turkia caste, by Dārā Shāh Khān.		„ 240, 241.	كيفيت چھکڑه کي
XV. Foll. 169b—170a.	حال قوم بنجارة	„ 242—245.	كيفيت مشرح گادئي
An account of the Banjāra caste, by Dārā Shāh Khān.		„ 246—249.	كيفيت بھلی
XVI. Foll. 170b, 171.	احوال راجه کوه کمايون	„ 250, 251.	كيفيت رھلو
The early history of Kumaon and its rulers, by Dārā Shāh Khān.		Notes on the construction of various kinds of travelling conveyances, by 'Abd al-'Azīm Khān.	
XVII. Foll. 213, 214.	كيفيت تردد فصل ربيع	XXV. Fol. 252.	نام الات قلبه و جوا
Notes on the cultivation of spring crops, by Dārā Shāh Khān.		„ 253.	كيفيت خرمن
XVIII. Foll. 215—218a.	كيفيت تردد نيشکر	Names current in the town of Allahabad, and in the Parganah of Rudrapur in the District of Bareilly, for the different parts of the plough and share, and also for the rice crop in various stages of preparation for the market.	
Notes on the cultivation of sugar-cane.			
XIX. Foll. 218b, 219.	كيفيت تردد شالي	XXVI. Foll. 254—268.	كيفيت اسم نويسی کاہ مع شرح
Notes on the cultivation of <i>shāli</i> , a species of wild rice.		A description of various species of grasses.	
XX. Fol. 220.	كيفيت سن وغيرة		
Notes on the cultivation of jute and other crops for rope-making.			
XXI. Foll. 222—227.	نام هر يك فصل کا	Or. 2031.—Foll. 291 ; $5\frac{1}{2}$ in. by $3\frac{1}{2}$; 13 lines, 2 in. long ; written in Nestalik, about A.D. 1845.	
جو ضلع اعظم کدہ اور جونپور میں کہتے ہیں			[SIR HENRY M. ELLIOT.]
Agricultural tables, and notes on the cultivation of crops grown in the Districts of Azimgarh and Jaunpur.			
احوال بیدائش و تحریزی			
اجناس ضلع اعظم کدہ			
The average yield of crops in the District of Azimgarh, the seed required per <i>bigha</i> , and the proper time for sowing and reaping.			
احوال بیدائش نمک			
هر قسم اصلاح هندوستان			
Notes on the salt trade in India.			

113.

Or. 2031.—Foll. 291 ; $5\frac{1}{2}$ in. by $3\frac{1}{2}$; 13 lines, 2 in. long ; written in Nestalik, about A.D. 1845. [SIR HENRY M. ELLIOT.]

A volume of miscellaneous contents, in Hindustani, Persian, and Hindi.

I. Foll. 2—84. جنتری نام تیوہار

Jantrī or Calendar of Hindu festivals. This is a fair copy of no. 2.

II. Foll. 85—147. منتخب از کتاب باغچہ بوقلمون

Extracts from *Bāghchah i bukalamūn*, a Report on the Settlement of the District of Saharanpur.

The work begins with a short notice of all the executive officers who had charge of the

District of Saharanpur, commencing with Mr. Guthrie, in A.D. 1804, up to the year A.D. 1836, when Mr. Thornton was deputed to make a settlement of the District. This was completed in A.D. 1839, and that same year the Settlement Report was submitted to the Sudder Board of Revenue. The *Bāghchah i bukalamūn* is probably the title of a Hindustani version of Mr. Thornton's Report, from which extracts are given in the present work from the following chapters (Faṣl) :

Faṣl 2. Different kinds of soil, fol. 88b.

- 4. Bullocks used for ploughing, fol. 91b.
- 5. Agricultural implements, fol. 95b.
- 6. Idiomatic phrases in connection with agriculture, fol. 104.
- 9. Effects of rainfall on the crops during each month of the year, fol. 119b.
- 12. Crops and their produce, fol. 121b.
- 18. Methods of cultivation, fol. 123b.

III. Foll. 148—233. An account of Agra and inscriptions. See the Persian Catalogue, p. 1044a.

IV. Foll. 234—291. Miscellaneous pieces in Hindi. See the Hindi Catalogue of MSS.

ALPHABETICAL INDEX OF TITLES.

THE numerals refer to the numbers under which the MSS. are described. Works which are only incidentally mentioned are distinguished by figures of lighter type in the references.

63 (1).	اجمک نامہ	107 vi.	احوال مسی نصیرا
107 xviii.	احوال ابادی کوہستان	107 xxiii.	احوال مقام جہونسی
112 xxii.	احوال اجناس ضلع اعظم گڈہ	107 iv.	احوال نجف خان وغیرہ
107 iii.	احوال بہادر خان و دلیل خان	7.	اخبار حسن
107 xi.	احوال پنڈ دادن خان	94.	اخلاق هندی
112 xxiii.	احوال پیدائش نمک	20, 1., 72.	آرائش محقق افسوس
107 xii.	احوال پیشاور کے ملک کا	83.	— حیدری
112 xiii.	احوال ذات بھڈیلیا	87.	ارینک راضی
107 x.	احوال راجہ دھیان سنگھ	63 (1).	اژدر نامہ
107 vii., 112 xvi.	احوال راجہ کوہ کمایون	107 xv.	اسماے روئک غله
107 i.	احوال راجہ ہائے بھرتپور	75.	اشعار محمد کاظم الدین
107 ii.	احوال رستم خان دکھنی	63 (4).	اعجاز عشق
107 xvi.	احوال سری بدری ناتھ	21.	انتخاب احکام فوجداری
107 xvii.	احوال سری کیدار ناتھ	106 iv.	انشائے ابو الفضل
112 ix.	احوال قوم اہیر	106 i.	انوار سہیلی دکھنی
107 xx.	احوال قوم بھجارہے بید	87.	مرزا مهدی
112 viii.	احوال قوم بھجڑا وغیرہ	74 ii.	ایجاد رنگین
107 xix.	احوال قوم تھارو	91.	بارہ ماسا جوان
112 vii.	احوال قوم راجپوت بوجوگر	72.	بانغ اردو

113 II.	باغچہ بوقلمون	93, 83.	توتا کہانی
88.	باغ و بہار	5.	جامع التواریخ
76.	برق لامع	27.	جامع الفاظ عیسوی
87.	بوستان حکمت	2, 113 I.	جنقتوی نام نیوہار
37.	بہار دانش منظوم	50 I.	جنگنامہ حیدر
107 xxI.	بیان اقوام کٹریہ‌ها	56.	جنگنامہ روشن علی
107 xxII.	بیان ترکیب لکانے چونے کا	75 III.	جنگنامہ سہراب و رستم
112 xIV.	بیان حالات قوم ترکان	80.	جنگنامہ فتح پرتھی راجہ
110 II.	بیان سلطنت ممالک غوریونکا	63 (2).	جوش عشق
107 xIV.	بیان قوم بھجارتہ بھروپ	106 II.	جهانگیر نامہ دکھنی
107 xxVI.	بیان قوم بھجارتہ موکیری	96, 15.	چار گلشن
112 xII.	بیان قوم گسائیں	9.	حال جنت کابل
112 xI.	بیان قومیت میوایان	112 III.	حال راجہ ہری چند
92.	پند نامہ ولا	112 xV.	حال قوم بھجارتہ
31 II.	پہلی نامہ	107 v.	حال قوم گوبری
94.	تاریخ اشام	112 II.	حال گوکا ظاہر پیر
108 III.	تاریخ مغلیہ	112 VI.	حقیقت بدھ گوجران
83.	تاریخ نادری حیدری	93.	حکایت سکھ بسکھ
108 II.	تاریخ یوسفی	32, 105 II.	حالت باری
28.	تحفہ المکوک	88.	خریطہ سرور
57.	تذکرہ سودا	108 I.	خسروان عجم
11.	تذکرہ علی حسینی	25.	خلاصہ معالجات شافیہ
14.	تذکرہ ہندی	30.	خوان الوان
15.	تنبیہ الغافلین	82 I.	دریاۓ لطافت
101.	تواریخ اترک	63 (3).	دریاۓ عشق
21.	تواریخ بریلی	19.	دستور العمل پتواریان
88.	تواریخ قاسمی	110 I.	دستور العمل کاغذات بندوبست
3.	تواریخ نادر	72.	دیوان انسوس
21.	تواریخ نادری	74 IV.	دیوان امیختہ از نورتن

74 v.	دیوان انگخته از نورتن	63 (5), 57.	شعله عشق
77.	دیوان بارش	37.	شمس البيان
74 iv.	دیوان بیخته از نورتن	55 ii.	شهر نامه
62 ii.	دیوان تابان	21, 22.	صورت حال بربیل
87.	دیوان جرات	88.	ضوابط انگریزی
15.	دیوان جهان	87.	ضیا حکمت
74 iv.	دیوان ریخته از نورتن	40, 41, 85.	طوطی نامه
74 v.	دیوان ریختی از نورتن	54 ii.	غواصی
62 i.	دیوان سودا	59.	عبرت الغافلین
65.	دیوان سوز	108 ii.	عجایبات فرنگ
68.	دیوان صاحب قران	38.	عجائب اللغات
53 ii.	دیوان مبتلا	84, i.	علم منجی
63, 64.	دیوان میر تقی	46.	علی نامه
92.	دیوان ولا	87.	عيار دانش
51.	دیوان ولی	69 iii.	عید کی تھنیت
74 iv.	دیوان هزل از نورتن	34.	غرائب اللغات
53 i.	دیوان یکرو	74.	غرائب مشهور
110 iii.	راحت افزا	82 i.	غزلیات انشا
108 iii.	رساله حال آگرہ	24.	غنچہ عشق
107 xxiv.	رویداد ریاست اثاواه	74.	فرس نامه
87.	ستاره هند	107 xxv.	فهرست کاغذات مهاجنی
69 iii., 70, 71, 95.	سحر البيان	111 iv.	قاعدہ تعمیر توکہ پختہ
91.	سکننلا نائلک	77 i.	قتیل عشق
8.	سمستان کورگت کی تواریخ	6.	قصہ احوال روہله
18.	سیاحت نامہ	112 v.	قصہ الہا و اودل
76.	سیف قاطع	90.	قصہ امیر حمزہ اشک
108 i.	شانه نامہ منظوم	69 iii.	قصہ بدر منیر
112 x.	شجرہ قوم رائیدان	50 ii., 43.	قصہ بہرام و کلاندام
107 xxvii.	شجرہ قومیت بنجارهای لبانہ	49.	قصہ بیبی مریم

63 (3).	قصہ جانگداز	69.	کلیات حسن
56 iv.	قصہ جمیعہ	52.	کلیات زیلی
99	قصہ چار درویش	57—61.	کلیات سودا
83.	قصہ حاتم طائی حیدری	8.	کورٹ کی تواریخ
56 ii.	قصہ راجا چترمکت روشن علی	84.	کوک شاستر
80, 1.	سمن لعل	111 iv.	کھیت کرم
112 iv.	قصہ راجہ سالباہن	21, 26.	کھیت فانپ
79.	قصہ راجہ کنور سین و رانی چترالی	23.	کیفیت ابادی بہلول پور
51.	قصہ رتن	23.	کیفیت ابادی پایال
48.	قصہ رضوان شاہ و روح افزا	23.	کیفیت ابادی لودیانا
103 i.	قصہ روشن ضمیر و آرام جان	112 xxvi.	کیفیت اسم نویسی کاہ
47.	قصہ ہیف الملوك	107 xxviii.	کیفیت اقسام رہن
43, 44.	قصہ شاہ بہرام و بانو حسن	112 xxvii.	کیفیت بھلی
56 iii.	قصہ طوطا و مینا	112 xix.	کیفیت تردد شالی
55 i.	قصہ لعل و گوہر	112. xvii.	کیفیت تردد فصل ریبع
56 i.	قصہ لعل و ہیرا	112 xviii.	کیفیت تردد نیشکر
83 iv.	قصہ لیلی و مجنون حیدری	112 xxiv.	کیفیت چھکڑ کی
78.	جعیب	112 xxv.	کیفیت خرم
92.	قصہ مادھونل اور کام کندلا	112 xxvi.	کیفیت رتھہ کی
103 ii., iv.	قصہ منیر الملک و عین البصر	112 xxvii.	کیفیت رہلو
83 iii.	قصہ مهر و ماء	107 viii.	کیفیت ریاست جہجہر
97.	قصہ ذل دمن	112 xx.	کیفیت سَن وغیرہ
102.	قصہ ہیر راجھا	112 i.	کیفیت شیخ سَدُو
108 i.	تواعد اردو	107 xiii.	کیفیت قوم ترکان
29.	تواعد ترکسوارون کا	112 xxv.	کیفیت مشرح گاڈی
97.	توانین السلطنت	107 ix.	گفتگو بزرگ اور دلalonکی
21.	کارکردگی پتواریاں	107 ix.	گفتگو جوہریاں
111 i.	کتاب مساحت	83.	گلدستہ حیدری
66.	کلیات جرات	12, 13.	کلزار ابراھیم

21.	گلزار احکام	74.	مظہر العجائب
48.	گلزار چین	24.	معالجات شانیہ
83.	گلزار دانش	105 ۱.	مقبول صبیان
16.	گلستان بیخزان	42.	ممتاز الامثال
106 ۳.	گلستان دکھنی	112 xxv.	نام آلات قلبہ و جوا
86.	نتر —	112 xxi.	نام فصل ضلع اعظم گڈہ
72.	ہندی —	95.	نتر بے نظیر
16.	گلشن بیخار	39.	محبۃ اللغات
83.	گلشن شہیدان	16.	نغمہ عندیلیب
45.	گلشن عشق	69 v.	نقل زن فاحشہ
83 ۶.	گلشن ہند	69 v.	نقل کلاونٹ
83.	گل مغفرت	63.	نکات الشعرا
21.	کیان پرکاش	101.	نگارستان عجائب
1.	کیان گوشت	100.	نگارستان عشق
4.	لب التواریخ	74 iv.	نورتن
82 ۱.	لطائف سعادت	88, 89.	نو طرز مرصع تحسین
82 ۱.	مایة عامل زیان عربی	88.	زرین
74 ۱.	مثنوی دلپذیر	69 v.	میو قصائی
69 ۳.	مثنوی میر حسن	111 iv.	ہدایت نامہ کام پیمائش کشتوار
74.	مجالس رنگین	50. III.	ہشت بہشت
112.	مجموہ حقائق ہند	83.	ہفت پیکر حیدری
10.	مجموہ عاشقین	98, 92.	ہفت گلشن
73.	مرثیہ مسکین	37.	یوسف زیخا طپیش

INDEX OF PERSONS' NAMES.

NUMERALS in parentheses are Hijrah dates, except when noted otherwise. Coming after a name, they are precise or approximate obituary dates; when following the title of a work, they indicate the date of composition. Other numerals refer to the numbers under which the MSS. are described. Titles and other designations are printed in italics after the persons' names. "Muh." is short for Muhammad, and "t." for Takhallus.

SCHEME OF TRANSLITERATION.

'Abd al-'Ali, *Saiyid*, t. Adham (c. 1150). Majmū'ah i 'āshikīn, 10.

'Abd Allāh, *Mīr*, t. Miskin (c. 1210). Marṣiyah, 73.

'Abd Allāh, *Saiyid*, of *Damat*, copyist, 55 II.

'Abd Allāh, *Saiyid*, t. Kiyāsī. Tales in verse (1164), 54 I.

'Abd al-'Azīm Khān, *Gurdāspūrī*. Treatise on the Mewāti and other castes, 112 XI. The construction of travelling conveyances, 112 XXIV.

'Abd al-Ghafūr Khān (Abū Muḥ.), t. Nassākh. Chronograms, 57, 63, 66, 69, 74, 97.

'Abd al-Haiy, *Mīr*, t. Tābān (c. 1210). *Diwān*, 62 II.

'Abd al-Majīd, *Hakīm*, 4.

'Abd al-Rashīd Khān, Kāzī, 83.

'Abd al-Wahbāb, t. Yākrū (c. 1170). *Diwān*, 58 I.

Ābrū, v. Najm al-Dīn, *Shāh*.

Abū al-Kāsim Khān, t. Kāsim, 15.

Abū Muḥ. Kādirī, *Shaikh*, copyist, 54 II.

Adham, v. 'Abd al-'Ali, *Saiyid*.

Afsar (c. 1270). *Ghazals*, 77 III.

Afsos, v. Sher 'Ali, *Mīr*, *Ja'farī*.

Afzal, v. Ghulām A'zam.

Aḥmad 'Ali, *Sivarājpūrī*, 56 IV.

Aḥmad Ḥusain, t. Kāmar, 90.

'Ajīz (c. 1180). Kīssah i La'l o Gauhar, 55 I.

'Ali Bahādur, *Nawāb* (c. 1270). *Ghazals*, 77 III.

'Ali Bak̄hsh, called Saiyid Barakat 'Ali, 49.

'Ali Ḥusainī Gurdezī, v. *Fatḥ 'Ali*.

'Ali Ibrāhīm Khān, *Nawāb*, t. Khalil (1208). *Gulzār i Ibrāhīm* (1198), 12, 13.—83.

'Ali Muḥ., v. Sa'īd al-Dīn.

Ambāprasād, t. Rasā, 93.

Amman, *Mīr*, 88.

Ārzū, v. Sirāj al-Dīn 'Ali Khān.

Ashk, v. Khalil 'Ali Khān.

Ashraf, *Saiyid*. Jang-nāmah i Hāidar (1125), 50 I.

Ashraf 'Ali Khān, 59.

Ātash, v. Hāidar 'Ali, Khwājah.

'Ayān, v. Hāshim 'Ali, *Mīrzā*.

Bahādur 'Ali, *Mīr*, *Husainī*. *Akhlaq i Hindī* (1217), 94. *Naṣr i Benazīr* (1217), 95.—69 III., 83.

Barakat 'Ali, *Saiyid*, v. 'Ali Bak̄hsh.

Bārīsh. *Diwān*, including Kātil i 'ishk (1266), 77.

Basant Singh, t. Nishāt. Chronogram, 82 I.

Bātin, v. Kuṭb al-Dīn, *Mīr*.
 Benī Narāyan, t. Jahān. Chār gulshan (1225), 96.
 Dīwān i Jahān (1225), 15.
 Carr (Major M. W.), d. 1871, 48, 49.
 Chunī La'l. Treatises on the Badgūjar and Banjāra castes (c. A.D. 1850), 112, vii., viii.—108 i.
 Dacosta (Lewis). Lubb al-tawārikh (A.D. 1829), 4.
 Dārā Shāh Khān, *Rudrapūrī*. Treatises on the Bhandela, Turkia, and Banjāra castes (c. A.D. 1850), 112 XIII.-XV. History of Kumaon, 112 XVI. Cultivation of spring crops, 112 XVII.
 Dard, v. *Mīr*, Khwājah.
 Dā'ūd, *Hāfiẓ*, of *Bombay* (c. 1200). Poems, 55 IV., VI.
 Daulat. Kīssah i Shāh Bahrām (1050), 43, 44.
 Dayānāth, copyist, 9.
 Durgāprasād, *Chāndpārti*, 69 III.
 Edgeworth (Michael Pakenham), 101.
 Fā'iz. Kīssah i Rīzwān Shāh (1094), 48.
 Faiż 'Alī Khān, *Naīab of Jhajhar*, t. Mumtāz (A.D. 1845). Mumtāz al-amṣāl, 42.
 Fakīr Muḥ. Khān, 87.
 Farkhand 'Alī, 43.
 Fath 'Alī, called 'Alī Ḫusainī Gurdezi. Tazkirah (1165), 11.
 Fidā Ḫusain, *Saiyid*, *Bukhārī*, called Nabi Baksh. Ḥal i jang i Kābul (A.D. 1840), 9.
 Ford (John Harris), 6.
 Ganeshī La'l, *Tahṣīldār*. Antiquities of Bahlolpur, Payal, and Ludhiana (A.D. 1849), 23.
 Ghālib. Bark i lāmi' (1230), 76.
 Ghauwāṣī. Kīssah i Saif al-mulūk, 47. Maṣnawī, 55 VII. Tuṣī-nāmah (1049), 54 II.
 Ghulām Aḥmad, 49.
 Ghulām A'zam, t. Afżal. Nīgaristān i 'ishk (1252), 100.
 Ghulām Ḥaidar B. Ghulām Muḥ. Khān, copyist, 88.
 Ghulām Hamadāni, t. Muṣṭafī (1240). Tazkirah i Hindi (1209), 14. Chronograms, 69, 70, 74 I.—74, 92.
 Ghulām Ḥasan, *Mīr*, t. Hasan (1201). Kulliyāt, 69. Siḥr al-bayān (1199), 69 III., 70, 71.—14, 95.
 Ghulām Husain, *Ghāzīpūrī*, 88.
 Ghulām Muḥ. Khān, t. Khabir, 88.
 Ghulām Surūr al-Dīn, *Assistant Record-keeper, Rohtak*, 102.
 Gilchrist (John Borthwick), 30, 72, 83, 90, 91, 93, 94, 98.
 Gokulchand Miśr, of *Bareilly*, 3.
 Gulshan, v. Sa'd Allāh, *Shāh*.
 Gulzārī La'l, *Sarishtadār*. Tawārikh i Bareli (A.D. 1847), 21. Khet-nāp (A.D. 1850), 26. Śūrat-hāl i Bareli (A.D. 1852), 22.—3.
 Haidar, v. Haidar 'Alī, *Mīr*.
 Haidar 'Alī, Khwājah, t. Ātash (1263), 108 II.
 Haidar 'Alī, *Mīr*, t. Haidar, 69 I.
 Haidar 'Alī, *Mīr*, *Dihlawī*, t. Hairān, 72.
 Haidar Baksh, *Saiyid*, t. Haidari. Guldastah i Haidari, 83. Totā-kahānī (1215), 93.—15.
 Haidari, v. Haidar Baksh, *Saiyid*.
 Hairān, v. Haidar 'Alī, *Mīr*, *Dihlawī*.
 Ḥakīkat, v. Ḫusain, *Shāh*.
 Hamid al-Dīn, *Saiyid*, *Bihārī*. Khwān i alwān (c. 1215), 30.
 Hasan, v. Ghulām Ḥasan, *Mīr*.
 Ḥashim 'Alī, *Mirzā*, t. 'Ayān, 15.
 Ḥashmat, v. Muḥ. 'Alī, *Mīr*.
 Hasrat, v. Ja'far 'Alī, *Mirzā*.
 Ḥātim, *Shāh*, v. Zuhūr al-Dīn, *Shaikh*.
 Ḥengā Khān, 87.
 Hewitt (Martin), 6.
 Hindley (John Hadden), 40.
 Hoey (William), *Assistant Commissioner, Lucknow*, 51.
 Ḫusain, *Shāh*, t. Ḥakīkat, 43.
 Ḫusain 'Alī, *Saiyid*, copyist, 100.
 Ḫusainī, *Munshī*, of *Delhi*. Tārikh i Mughulīyah (c. A.D. 1840), 108 III.
 Huthwaite (General Henry). Hindustani-English Dictionary (c. A.D. 1810), 36.
 Iftikhar al-Dīn 'Alī Khān, t. Shuhrat, 15.
 Ilāhi Baksh, *Shaikh*, t. Shauk (1241). Kīssah i Nal Daman (1217), 97.
 Ilahyār B. Ḥāfiẓ al-Mulk. 'Ajā'ib al-lughāt (1228), 38.
 Imām 'Alī Khān, *Saiyid*, t. Ṣāḥib-kiरān (c. 1225). Diwān, 68.
 Imām Baksh, *Munshī*, 96.
 Imām Baksh, *Shaikh*, t. Nāsīkh (1254). Chronograms, 57, 63, 66.—100.
 Inshā, v. Inshā Allāh Khān, *Saiyid*.
 Inshā Allāh Khān, *Saiyid*, t. Inshā (1230). *Ghazals*, 82 I. Chronogram, 74 I.—14, 68.

Ja'far 'Ali, *Mirzā*, t. *Hasrat* (1200), 66.
 Ja'far 'Ali, *Saiyid*, t. *Rawān*, 15.
 Jāh, v. Muḥ. Ḥusain.
 Jahān, v. Benī Narāyan.
 Jānī Bibārī La'l, t. Rāzī, 87.
 Jawān, v. Kāzīm 'Ali, *Mirzā*.
 Jhajo Mal. Miscellaneous treatises (c. A.D. 1850), 110.
 Jur'at, v. Kalandar Bakhhsh, *Shaikh*.
 Kalandar Bakhhsh, *Shaikh*, t. Jur'at (1225). Kuliyāt, 66. *Diwān*, 67. *Musaddas*, 82 II. Chronograms, 12, 74 I.—14, 68.
 Kālī Rā'e, *Deputy Collector*. Kā'idah i ta'mir i tokh i pukhtah (A.D. 1847), 111 IV.
 Kamar, v. Aḥmad Ḥusain.
 Kammalposh, v. Yūsuf Khān, *Şübedār*.
 Karīm Khān, of *Jhajhar*. Siyāhat-nāmah (A.D. 1841), 18.
 Kāsim, v. Abū al-Kāsim Khān.
 Kāsim 'Ali, *Mirzā*, t. Mumtāz, 15.
 Katil, v. Muḥ. Ḥasan, *Lakhnawī*.
 Kāzīm 'Ali, *Mirzā*, t. Jawān. Sakuntalā nāṭak (1215), 91.—15.
 Khabir, v. Ghulām Muḥ. Khān.
 Khālik, v. Mustahsam, *Mir*.
 Khalil, v. 'Ali Ibrāhīm Khān, *Nawab*.
 Khalil 'Ali Khān, t. Ashk. Kişşah i Amir Hamzah (1215), 90.—48.
 Khush-hāl Rā'e, *Farīdābādī*, 89.
 Khusrau, *Amīr*, 32.
 Kiyāsī, v. 'Abd Allāh, *Saiyid*.
 Knox (Captain William Douglas), 87.
 Kuṭb al-Dīn, *Mir*, t. Bātin, 16.
 Lallūjī Lāl, *Kavi*, 91.
 Lutf 'Ali, *Mirzā*, v. Mazhar 'Ali Khān, t. Wilā.
 Mahdi, *Mirzā*. Anwār i suhaili (1211), 87.
 Maḳbul Aḥmad, 102.
 Makin, v. Muḥ. Fākhir, *Mirzā*.
 Mamnūn, v. Niẓām al-Dīn, *Mir*.
 Mangal Sen Miśr, of *Bareilly*, 3.
 Mān Singh Sāhukol, copyist, 89.
 Manṣūr 'Ali, 47.
 Martin (General Claude), d. A.D. 1800, 56.
 Mazhar 'Ali Khān (Mirzā Lutf 'Ali), t. Wilā. Kişşah i Mādhonal (1215), 92. Haft gulshan (1216), 98.—15, 106 II.

Mir, v. Muḥ. Taḳī, *Mir*.
 Mir, *Khwājah*, t. Dard (1199), 37, 69.
 Mir Hādar, *Bilgrāmī*, copyist, 72 I.
 Mir Ḥasan, v. Ghulām Ḥasan, *Mir*, t. Ḥasan.
 Mir Taḳī, v. Muḥ. Taḳī, *Mir*, t. Mir.
 Mirzā Jān, v. Muḥ. Isma'il, t. Tapish.
 Miskin, v. 'Abd Allāh, *Mir*.
 Mubtalā, v. 'Ubaid Allāh Khān.
 Muḥ. 'Ali, *Mir*, t. Hashmat, 62 II.
 Muḥ. 'Ali, *Mirzā*, *Dihlawī*, 83.
 Muḥ. 'Ali, called Ṣadr Amin, *Badāyūnī*. Nukhbat al-lughāt (1250), 39.
 Muḥ. Amin Beg, *Dihlawī*, copyist, 66.
 Muḥ. Burhān al-Dīn, copyist, 51.
 Muḥ. Fākhir, *Mirzā*, t. Makin, 59.
 Muḥ. Ghāus Khān (Sirāj al-Dīn), *Şāh*, copyist, 95.
 Muḥ. Ḥasan, *Lakhnawī*, t. Katil (1232). Chronograms, 70, 74 I.
 Muḥ. Ḥasan Rizā Khān. Akhbār i Ḥasan (1250), 7.
 Muḥ. Ḥusain, t. Jāh, 90.
 Muḥ. Ḥusain 'Atā Khān, *Mir*, t. Taḥsin. Nauṭarz i murāṣṣa' (1213), 88, 89.
 Muḥ. Ibrāhīm, 87.
 Muḥ. Ibrāhīm Khān B. Ilahyār Khān. Chronogram, 38.
 Muḥ. Ibrāhīm Maḳbah. Simistān Kūrg ki tawārikh (1224), 8.
 Muḥ. Isma'il, *Mirzā*, t. Tapish, called Mirzā Jān. Shams al-bayān (1208), 37.—92.
 Muḥ. 'Iwaz, t. Zarrin, 88.
 Muḥ. Ja'far, *Mir*, t. Zaṭalī (c. 1150). Kulliyāt, 52. Poems, 75 II.
 Muḥ. Kāzīm al-Dīn (c. A.D. 1815). Jang-nāmah i Subrāb o Rustam, and other poems, 75.
 Muḥ. Mir, *Saiyid*, t. Soz (1213). *Diwān*, 65.—72.
 Muḥ. Muhsin al-Dīn, 75.
 Muḥ. Mūmin Khān, *Ḥakīm*, t. Mūmin (1268), 16.
 Muḥ. Muṣṭafā Khān, *Nawab*, t. Sheftah (1286). Gulshan i bekhār (1250), 16.
 Muḥ. Rafī', *Mirzā*, t. Saudā (1195). Kulliyāt, 57-61. *Diwān*, 62 I. Kaṣidahs, 82 II.
 Muḥ. Shāh. Hasht bihisht (c. 1060), 50 III.
 Muḥ. Taḳī, *Mir*, t. Mir (1225). *Diwān*, 63, 64. Maṣnawī, 12.—51, 57 V., 58.
 Muḥ. 'Umar 'Ali Khān, *Nawab*, t. Wahshī, 87.
 Muḥ. Yār Beg, t. Sā'il, 37.

Mu'in al-Din, *Mir*, copyist, 49.
 Mülchand, t. Munshi Shāh-nāmah (1225), 108 i.
 Mūmin, v. Muḥ. Mūmin Khān, *Hakīm*.
 Mumtāz, v. Faiz 'Alī Khān, *Nawab of Jhajhar*.
 Mumtāz, v. Kāsim 'Alī, *Mīrzā*.
 Munshi, v. Mülchand.
 Muṣṭafī, v. Ghulām Hamadānī.
 Mustahsam, *Mir*, t. Khālik, 14.
 Muẓaffar, *Saiyid*, copyist, 50 ii.
 Muẓaffar 'Alī, *Mir*, 108 i.
 Nabi Bakhsh, *Bukhārī*, v. Fidā Husain, *Saiyid*.
 Nain Mall, copyist, 78.
 Najīb, v. Najīb al-Dīn.
 Najīb al-Dīn, t. Najīb (c. 1260). *Kiṣṣah i Lailā Majnūn*, 78.
 Najm al-Dīn, *Shāh*, t. Ābrū, 53 i.
 Nash (Edward), 8.
 Nāsīkh, v. Imām Bakhsh, *Saiyid*.
 Naṣīr, *Dīhlawī*, v. Naṣīr al-Dīn, *Shāh*.
 Naṣīr al-Dīn, *Shāh*, *Dīhlawī*, t. Naṣīr, 108 i.
 Naṣr Allāh Khān, *Deputy Collector*. Dastūr al-'amal i paṭwāriyān (A.D. 1846), 19.
 Nassākh, v. 'Abd al-Ghafūr Khān (Abū Muḥ.).
 Nishāt, v. Basant Singh.
 Nizām al-Dīn, *Mir*, t. Mamnūn (1260), 92.
 Nūr Muḥ., *Munshi*, of *Delhi*. *Tārikh i Mughuliyah* (c. A.D. 1840), 108 iii.
 Nuṣratī. 'Alī-nāmah, 46. *Gulshan i 'ishk* (1068), 45.
 Pouget (Doctor Anthony Joseph), 27, 71.
 Rāghib, v. Saman La'l, of *Amroha*.
 Rangīn, v. Sa'ādat Yār Khān.
 Rasā, v. Ambāprasād.
 Rashid Muḥ., *Faizābādī*, 101.
 Rawān, v. Ja'far 'Alī, *Saiyid*.
 Rāzī, v. Jānī Bihārī La'l.
 Roebuck (Captain Thomas), 15.
 Romer (John), 83, 94.
 Roshan 'Alī (c. 1200). *Kiṣṣah i La'l o Hirā*, 56 i. *Kiṣṣah i Rājah Chitramukut*, 56 ii. *Kiṣṣah i ṭotā o mainā*, 56 iii. *Kiṣṣah i Jumjumah*, 56 iv.
 Roshan, La'l, copyist, 6.
 Ruddell (J.), 66.
 Rustam 'Alī, *Sūbedār* (c. 1200). *Kiṣṣah i aḥwāl i Rohillah*, 6.

Rustamjī Pālanjī, copyist, 44.
 Sa'ādat Yār Khān, t. Rangīn (1251). *Selections from Kulliyāt*, 74.
 Sābir. Shauhar-nāmah (1156), 55 ii.
 Sa'd Allāh, *Shāh*, t. Gulshan (1140), 51.
 Sāhib-kirān, see Imām 'Alī Khān, *Saiyid*.
 Sa'īd al-Dīn, called 'Alī Muḥ. Nigāristān i 'ajā'ib (1263), 101.
 Sa'īl, v. Muḥ. Yār Beg.
 Saman La'l, of *Amroha*, t. Rāghib. 'Ilm i munjalī (A.D. 1846), 84. *Kiṣṣah i Rajah Chitramukut* (A.D. 1847), 80. *Jang-nāmah i Prithi Rājah* (A.D. 1848), 80. *Gyān-gushṭi* (A.D. 1851), 1.
 Saundā, v. Muḥ. Rafī', *Mīrzā*.
 Scott (Colonel William), *Resident at Lucknow*, 72, 91.
 Sevātī La'l, of *Bareilly*. *Tawārikh i nādir* (1263), 3.
 Shāh Hātim, v. Zuhūr al-Dīn, *Shaikh*, t. Hātim.
 Shamīlah, 88.
 Shams Wali Allāh, t. Wali, v. Wali Allāh, *Shāh*.
 Shauk, v. Ilāhī Bakhsh, *Shaikh*.
 Shāyān, v. Ṭoṭārām, *Munshi*.
 Sheftah, v. Muḥ. Muṣṭafā Khān, *Nawab*.
 Sher 'Alī, *Mir*, *Ja'farī*, t. Afsos. *Diwān*, 72. *Ārā'ish i mahfil* (1220), 20.
 Shuhrat, v. Iftikhār al-Dīn 'Alī Khān.
 Sirāj al-Dīn 'Alī Khān, t. Ārzū (1169). *Gharā'ib al-lughāt*, 34.—57, 63.
 Sleeman (Colonel Henry), *Agent at Bundelkhand*, 101.
 Soz, v. Muḥ. Mir, *Saiyid*.
 Stevens (James), *Senior Judge of the Court of Appeal for Malabar, etc.*, 8.
 Sulaimān Kuli Khān, t. Widād, 57, 92.
 Sūraj Bhān, copyist, 62.
 Tābān, v. 'Abd al-Haiy, *Mir*.
 Ṭabī. *Kiṣṣah i Bahrām o Gulandām* (1081), 50 ii. —43.
 Tafazzul Husain Khān, *Saiyid*, *Jaunpūrī*. Mu'āla-jāt i shāfiyah (A.D. 1847), 24. *Khulāṣah i mu'āla-jāt i shāfiyah*, 25.
 Tahsin, v. Muḥ. Husain 'Aṭā Khān, *Mir*.
 Tapish, v. Muḥ. Isma'il.
 Thornton (Edward). *Extracts from Settlement Report of Saharanpur* (A.D. 1839), 113 ii.
 Ṭoṭārām, *Munshi*, t. Shāyān, 90.

‘Ubaid Allāh <u>Khān</u> , t. Mubtalā (c. 1160). Diwān, 53 II.	Wilā, v. Māzhar ‘Alī <u>Khān</u> (Mirzā Lutf ‘Alī).
Vilāyat Husain <u>Khān</u> , <i>Deputy Collector of Moradabad</i> . Kitāb i masāḥat (c. A.D. 1850), 111 I.	Yakrū, v. ‘Abd al-Wahhāb.
Vir Rājendra Wadiyar, <i>Maharajah of Coorg</i> (A.D. 1809), 8.	Yūsuf <u>Khān</u> , <i>Sābedār</i> , t. Kammalposh. <i>Tārīkh i Yūsufī</i> (A.D. 1837-38), 108 II.
Wahshi, v. Muḥ. ‘Umar ‘Alī <u>Khān</u> , <i>Nawab</i> .	Zain al-Din, <i>Saiyid</i> , of <i>Amroha</i> , copyist, 63.
Wali, v. Walī Allāh, <i>Shāh</i> .	Zarrīn, v. Muḥ. ‘Iwaz.
Walī Allāh, <i>Shāh</i> , t. Wali (c. 1150). Diwān, 51. Odes, 106 v.	Zaṭāli, v. Muḥ. Ja‘far, <i>Mīr</i> .
Widād, v. Sulaimān Kuli <u>Khān</u> .	Ziyā, v. Ziyā al-Din, <i>Mīr</i> .
	Ziyā al-Din, <i>Mīr</i> , t. Ziyā (1196), 69.
	Zorāwar, 108 I.
	Zuhūr al-Din, <i>Shaikh</i> , t. Ḥātim, 57, 62 II., 74.

CLASSED INDEX OF WORKS.

Numerals in parentheses are Hijrah dates, except when noted otherwise, and indicate the date of composition of the work, or of the death of the author. Other numerals refer to the numbers under which the MSS. are described. "Muh." is short for Muhammad, and "t." for Takhallus.

ADMINISTRATION.

Bāghchah i bukalamūn, extracts from E. Thornton's Settlement Report of Saharanpur (A.D. 1839), 113 ii.
Dastūr al-'amal i paṭwāriyān (A.D. 1846), by Naṣr Allah Khān, Deputy Collector, 19.
 Dialogues on official routine, 109 ii.
 Rules for preparation of settlement papers in the Punjab (c. A.D. 1850), by Jhajo Mal, 110 i.

AGRICULTURE.

Average yield of crops in Azimgarh, 112 xxii.
 Cultivation in the Himalayan plains, 107 xviii.
 _____ of crops in Azimgarh and Jaunpur, 112 xxi.
 _____ of jute, 112 xx.
 _____ of *shāli*, 112 xix.
 _____ of spring crops, by Dārā Shāh Khān, 112 xviii.
 _____ of sugar-cane, 112 xviii.
 Diseases of wheat and other cereals, 107 xv.
 Names of the plough, and rice crop, 112 xxv.
 Notes on grasses, 112 xxvi.

ALCHEMIST.

Tuhfat al-mulūk, 28.

ARTS AND MANUFACTURES.

Kawā'id turksawāron kā (c. A.D. 1815), a translation of the "Formations and Movements of Cavalry," 29.
Khwān i alwān (c. 1215), a cookery-book by Saiyid Hamid al-Dīn, 30.
 Paheli-nāmah, or book of riddles, 31.
 Construction of masonry wells (A.D. 1847), by Kālī Rā'e, Deputy Collector, 111 iv.
 Construction of travelling conveyances, by 'Abd al-'Azīm Khān, 112 xxiv.
 Notes on brick-building, 107 xxii.

BIOGRAPHY.

1. General.

Majmū'ah i 'āshikīn, by Saiyid 'Abd al-'Alī, t. Adham, 10.

2. Lives of Poets.

Diwān i Jahān (1225), by Benī Narāyan, t. Jahān, 15.
Gulshan i bekhār (1250), by Nawab Muḥ. Muṣṭafā Khān, t. Sheftah, 16.
Gulshan i Hind (1217), by Saiyid Haidar Bakhsh, t. Haidari, incomplete, 83 vi.
Gulzār i Ibrāhīm (1198), by Nawab 'Alī Ibrāhīm Khān, t. Khalil, 12, 13.

Tazkirah i Gurdezi (1165), by Fath 'Ali, called 'Ali Husaini Gurdezi, 11.

Tazkirah i Hindi (1209), by Ghulām Hamadāni, t. Muṣṭafī, 14.

3. Single Lives.

Account of Gūgā Zāhir Pir, 112 ii.

— Gulāb Singh, Raja of Jammu, 107 x.

— Najaf Khān, 107 iv.

— Rustam Khān, Shūbedār of the Deccan, 107 ii.

— Shaikh Saddū, of Amroha, 112 i.

CASTES AND TRIBES.

1. General.

Tawārikh i nādir (1263), by Sevati La'l of Bareilly, 3.

2. Hindu Castes.

Ahīr, 107 v., 112 ix.

Badgūjar, 112 vi.; by Chunī La'l, 112 vii.

Bahrūp Banjāra, 107 xiv.

Baid Banjāra, 107 xx.

Banjāra, by Chunī La'l, 112 viii.; by Dārā Shāh Khān, 112 xv.

Bhandela, by Dārā Shāh Khān, 112 xiii.

Gadariya, 107 xxi.

Gosain, 112 xii.

Labāna Banjāra, 107 xxvii.

Mewāti, by 'Abd al-'Azīm Khān, 112 xi.

Mūkeri Banjāra, 107 xxvi.

Rā'en, 112 x.

Thārū Banjāra, 107 xix.

Turkia, by Dārā Shāh Khān, 112 xiv.

Turkia Banjāra, 107 xiii.

COMMERCE. See TRADE.

DICTIONARIES. See LEXICOGRAPHY.

DRAWINGS.

Drawings of birds (c. A.D. 1850), 104.

ETHICS.

Khulāsah i mu'ālajāt i shāfiyah, by Saiyid Tafazzul Husain Khān, 25.

Mu'ālajāt i shāfiyah (A.D. 1847), by Saiyid Tafazzul Husain Khān, 24.

GENEALOGY.

Genealogy of the Saiyids of Barha, 17.

GRAMMAR.

Conjugation of Persian verbs with Hindustani equivalents, 105 iv.

Persian verbs with Hindustani equivalents, 33 i.

Rudiments of Hindustani grammar (c. A.D. 1780), 40, 41.

HINDU CASTES. See CASTES AND TRIBES.

HINDUISM. See RELIGION.—Hindu.

HISTORY.

1. General History.

Jāmi' al-tawārikh, extracts, 5.

Lubb al-tawārikh (A.D. 1829), by Lewis Dacosta, extracts, 4.

Tārikh i Mughuliyah, a history of the Family of Timūr, by Munshi Husaini and Munshi Nūr Muhammad, extracts, 108 iii.

Account of the Kings of Ghor (c. A.D. 1850), by Jhajo Mal, 110 ii.

2. Local Histories.

Akhbār i Hasan (1250), a history of the Rohillas, by Muḥ. Hasan Rizā Khān, 7.

Hāl i jang i Kābul (A.D. 1840), an account of the Sikh war, by Saiyid Fidā Husain, Būkhārī, called Nabi Bakhsh, 9.

Jahāngīr-nāmah, translated into Dakhani, extract, 106 ii.

Jang-nāmah i Prithī Rājah (A.D. 1848), an account of the conquest of Kumaon, by Saman La'l, of Amroha, t. Rāghib, 80.

Kiṣṣah i aḥwāl i Rohillah, by Rustam 'Ali, Shūbedār, 6.

Simistān Kūrg kī tawārikh (1224), translated by Muḥ. Ibrāhīm Maḳbah, 8.

Account of Etawah Native State, 107 xxiv.

Account of Kumaon, 107 vii.; by Dārā Shāh Khān, 112 xvi.

History of Bhartpur (A.D. 1844), 107 i.

LETTERS AND OFFICIAL DOCUMENTS.

Inshā i Abū al-Fazl, translated into Dakhani, extracts, 106 iv.

Forms of address, and specimens of official documents, 109 iv.

LEXICOGRAPHY.

'Ajā'ib al-lughāt (1228), by *Ilahyār B. Hāfiẓ al-Mulk*, 38.

Gharā'ib al-lughāt, by *Sirāj al-Dīn 'Alī Khān*, t. *Ārzū* (1169), 34.

Khālik bārī, ascribed to *Amīr Khusrāu*, 32, 105 ii.

Makbūl i śibyān (990), 105 i.

Nukhbat al-lughāt (1250), by *Muḥ. 'Alī*, called *Şadr Amin Badāyūnī*, 39.

Shams al-bayān (1208), by *Mirzā Muḥ. Ismā'il*, t. *Tapish*, 37.

English and Moorish vocabulary (c. A.D. 1780), 35.

Hindi, Sanskrit, Persian, Arabic and English words, explained in Hindustani, 109 i.

Hindustani-English dictionary (c. A.D. 1810), by *H. Huthwaite*, 36.

Persian-Hindustani vocabulary, 33 ii.

MATHEMATICS.

Khet-nāp (A.D. 1850), by *Gulzārī La'l, Sarishtadār, 26.*

Kitāb i masāḥat (c. A.D. 1850), by *Vilāyat Husain Khān, Deputy Collector*, 111 i.

MEDICINE.

Jāmi' i alfāz i Īsawī (1222), 27.

MISCELLANIES.

Guldastah i Haidarī, by *Saiyid Haidar Bakhsh*, t. *Haidarī* (c. 1237), 83.

'Ilm i munjalī (A.D. 1846), by *Saman La'l of Amroha, t. Rāghib*, 84.

Rāhat-afzā (c. A.D. 1850), by *Jhajo Mal*, 110 iii.

POETRY.

'Alī-nāmah (c. 1080), by *Nuṣratī*, 46.

Bark i lāmi' (1230), by *Għālib*, 76.

Diwān of Afsos (c. 1220), 72.
 ——— *Bārīsh* (c. 1270), 77.
 ——— *Haidarī* (c. 1237), 83 v.
 ——— *Jur'at* (1225), 67.
 ——— *Mīr* (1225), 68, 64.
 ——— *Mubtalā* (c. 1160), 53 ii.
 ——— *Şāhib-kirān* (c. 1225), 68.
 ——— *Sandā* (1195), 62 i.
 ——— *Soz* (1213), 65.
 ——— *Tābān* (c. 1210), 62 ii.
 ——— *Wali* (c. 1150), 51.
 ——— *Yakrū* (c. 1170), 53 i.

Ghazals, anonymous, 105 iii.

Ghazals by *Saiyid Inshā Allāh Khān*, t. *Inshā* (1230), selections, 82 i.

Ghazals by various poets, 82 iv.

Gulshan i 'ishk (1063), by *Nuṣratī*, 45.

Hasht bihisht (c. 1060), by *Muḥ. Shāh*, 50 iii.

Jang-nāmah i Haidar (1125), by *Saiyid Ashraf*, 50 i.

Jang-nāmah i Suhrāb o Rustam, and other poems, by *Muḥ. Kāzim al-Dīn* (c. A.D. 1815), 75.

Kaṣidahs by *Sandā* (1195), 82 ii.

Kiṣṣah i Bahrām o Gulandām (1081), by *Tabī'*, 50 ii.

Kiṣṣah i Bibī Maryam (c. 1100), 49.

Kiṣṣah i Jumjumah, by *Roshan 'Alī* (c. 1200), 56 iv.

Kiṣṣah i Lailā Majnūn, by *Najīb al-Dīn*, t. *Najīb* (c. 1260), 78.

Kiṣṣah i Lailā o Majnūn (c. 1200), by *Saiyid Haidar Bakhsh*, t. *Haidarī*, 83 iv.

Kiṣṣah i La'l o Gauhar (c. 1180), by *'Ajīz*, 55 i.

Kiṣṣah i La'l o Hīrā, by *Roshan 'Alī* (c. 1200), 56 i.

Kiṣṣah i Mihr o Māh (1214), by *Saiyid Haidar Bakhsh*, t. *Haidarī*, fragment, 83 iii.

Kiṣṣah i Rājah Chitramukut o Rānī Chandrakiran, by *Roshan 'Alī* (c. 1200), 56 ii.

Kiṣṣah i Rājah Chitramukut o Rānī Chandrakiran (A.D. 1847), by *Saman La'l*, of *Amroha*, t. *Rāghib*, 80.

Kiṣṣah i Rājah Kṛṣṇwar Sen o Rānī Chitrāvalī (c. 1240), 79.

Kiṣṣah i Rīzwān Shāh o Rūh-afzā (1094), by *Fā'iz*, 48.

Kiṣṣah i Saif al-mulūk (c. 1050), by *Għauwāsi*, 47.

Kiṣṣah i Shāh Bahrām o Bānū Husn (1050), by *Daulat*, 43, 44.

Kiṣṣah i ḥotā o mainā, by Roshan ‘Ali (c. 1200), 56 III.

Kulliyāt of Ḥasan (1201), 69.

— Jur’at (1225), 66.

— Rangīn (1251), selections, 74.

— Saudā (1195) 57-61.

— Zaṭalī (c. 1150), 52.

Marṣiyah by Mīr ‘Abd Allāh, t. Miskīn (c. 1210), 73.

Marṣiyahs by Saiyid Ḥaidar Bakhsh, t. Ḥaidarī (c. 1237), 83 i.

Maṣnawī, anonymous (c. 1200), 81.

Maṣnawī, a romance in verse (c. A.D. 1850), 103 III.

Maṣnawī (c. 1050), by Ghauwāṣī, fragment, 55 vii.

Maṣnawis by Saiyid Ḥaidar Bakhsh, t. Ḥaidarī (c. 1237), 83 ii.

Maṣnawis and Rubā’is by various poets, 82 iii.

Musaddas, by Shaikh Ḳalandar Bakhsh, t. Jur’at (1225) 82 ii.

Shāh-nāmah (1225), translated by Mūlchand, t. Munshī, extracts, 108 i.

Shauhar-nāmah (1156), by Ṣābir, 55 ii.

Tūṭī-nāmah (1049), by Ghauwāṣī, 54 ii.

Odes from the Diwān of Wali (c. 1150), 106 v.

Poems by Ḥāfiẓ Dā’ud of Bombay (c. 1200), 55 iv., vi.

Religious poem (c. 1150), 55 iii.

Tales in verse (1164), by Saiyid ‘Abd Allāh, t. Kiyāṣī, 54 i.

PROVERBS.

Mumtāz al-amṣāl (c. A.D. 1840), by Faiz ‘Ali Khān, Nawab of Jhajhar, 42.

RELIGION.—Hindu.

Gyān-gushṭī (A.D. 1851), by Saman La’l of Amroha, t. Rāghib, 1.

Jantrī nām teohār (c. 1850), 2, 118 i.

TALES AND FABLES.

(Tales in verse are included under POETRY.)

Akhbār i Hindi (1217), translated by Mir Bahādūr ‘Ali Ḥusainī, 94.

Anwār i suhailī, translated into Dakhani, the first two chapters, 106 i.

Anwār i suhailī (1211), translated by Mirzā Mahdī, incomplete, 87.

Chār gulshan (1225), by Beni Narāyan, t. Jahān, 96.

Gulistān, translated into Dakhani, extracts, 86, 106 iii.

Haft gulshan (1216), by Mazhar ‘Ali Khān, t. Wilā, 98.

Kiṣṣah i Amir Ḥamzah (1215), translated by Khalil ‘Ali Khān, t. Ashk, incomplete, 90.

Kiṣṣah i Chār Darwesh (c. 1220), by an anonymous author, 99.

Kiṣṣah i Hir Rānjhā (A.D. 1850), 102.

Kiṣṣah i Mādhonal aur Kāmakundalā (1215), translated by Mazhar ‘Ali Khān, t. Wilā, 92.

Kiṣṣah i Munir al-mulk o ‘Ain al-baṣar (c. A.D. 1850), 103 ii., iv.

Kiṣṣah i Nal Daman (1217), by Shaikh Ilāhi Bakhsh, t. Shauk, 97.

Kiṣṣah i Roshan-żamīr o Ārām-jān (c. A.D. 1850), 103 i.

Naṣr i Benazīr (1217), by Mir Bahādūr ‘Ali Ḥusainī, 95.

Nau-ṭarz i murāṣṣā’ (1213), by Muḥ. Ḥusain ‘Atā Khān, t. Taḥsīn, 88, 89.

Nigāristān i ‘ajā’ib (1263), by Sa’id al-Dīn, called ‘Ali Muḥ., 101.

Nigāristān i ‘ishk (1252), by Ghulām A’zam, t. Afīṣal, 100.

Sakuntalā nāṭak (1215), by Mirzā Kāzīm ‘Ali t. Jawān, 91.

Sīḥr al-bayān (1199), by Mir Ghulām Ḥasan, t. Ḥasan, 69 iii., 70, 71.

Totā-kahānī (1215), translated by Saiyid Ḥaidar Bakhsh, t. Ḥaidarī, 93.

Tūṭī-nāmah. Thirty-five tales translated into Dakhani, 85.

Legend of Naṣīrā, 107 vi.

Story of Alhā and Ūdal, 112 v.

Story of King Hariśchandra, 112 iii.

Story of King Sālivāhana, 112 iv.

TAZKIRAHs. See BIOGRAPHY.—Lives of Poets.

TOPOGRAPHY.

Ārā'ish i mahfil (1220), a description of Hindustan
by Sher 'Ali, t. Afsos, selections, 20.

Sūrat-hāl i Bareli (A.D. 1852), by Gulzārī La'l,
Sarishtadār, 22.

Tawārikh i Bareli (A.D. 1847), by Gulzārī La'l,
Sarishtadār, 21.

Account of Badrinath temples, 107 xvi.

— Jhajhar in the Punjab, 107 viii.

— Jhunsi, in the Allahabad District, 107
xxiii.

— Kedarnath temples, 107 xvii.

— Pand Dadan Khan salt-mine, 107 xi.

— Peshawar, 107 xii.

Antiquities of Bahloipur, Payal, and Ludhiana (A.D.
1849), by Ganeshī La'l, Tahsildār, 23.

TRADE AND COMMERCE.

Different kinds of mortgages, 107 xxviii.

Notes on the salt trade, 112 xxiii.

Shop-books kept by Mahājans, 107 xxv.

Slang terms used by cloth-merchants, salesmen and
jewellers, 107 ix.

TRAVEL.

Siyāhat-nāmah (A.D. 1841), by Karim Khān, of
Jhajhar, 18.

Tārikh i Yūsufī (A.D. 1837-38), by Yūsuf Khān
Şübedār, t. Kammalposh, extracts, 108 ii.

VOCABULARIES. *See LEXICOGRAPHY.*

NUMERICAL INDEX.

SHOWING THE CORRESPONDENCE OF THE NUMBERS BY WHICH THE MANUSCRIPTS
ARE DESIGNATED WITH THE NUMBERS UNDER WHICH THEY ARE DESCRIBED IN THE
PRESENT CATALOGUE.

No.	Cat.	No.	Cat.	No.	Cat.
	ROYAL.	17966	28	26528	43
16 B. iii.	32	18423	56	26529	54
16 B. xiii.	33	18889	37	26530	55
		18891	8	26531	75
	EGERTON.	18892	90	26534	44
1039	57	18893	91	27319	12
1040	68	18894	92		
		18895	98		ORIENTAL.
	ADDITIONAL.	18896	93	14	62
5629	105	18897	99	86	47
5656	41	19506	30	228	14
6624	70	19811	106	376	9
6628	86	19910	66	377	77
6637	94	22128	35	378	63
7044	73	23614	95	379	64
7045	40	24041	81	380	65
8920	29	24043	15	381	53
8921	88	24046	96	382	52
8922	59	24047	103	383	69
8923	10	24056	51	384	78
10589	85	25856	76	385	74
10590	50	25873	87	386	79
14058	61	26046	67	387	97
16879	58	26284	6	399	38
17948	27	26526	60	1059	45
17963	71	26527	46	1723	102

NUMERICAL INDEX.

No.	Cat.	No.	Cat.	No.	Cat.
1733	107	1949	19	2036	84
1757	20	1950	23	2037	3
1763	108	1957	110	2160	13
1778	104	1959	4	2161	83
1783	22	1967	2	2162	72
1794	109	1970	5	2163	18
1840	34	1978	111	2164	16
1880	31	2010	21	2188	11
1914	24	2012	39	2447-48	36
1915	25	2014	112	2716	48
1916	101	2015	100	2717	49
1921	7	2031	113	3224-26	42
1942	17	2034	80	4105	82
1946	26	2035	1	4708	89

RECENT ACCESSIONS.

114.

Or. 5288.—Foll. 79; 12½ in. by 7½; 7 lines, 4¾ in. long; neatly written in Nestalik, richly ornamented throughout; dated A.H. 1276 (A.D. 1859).

تاریخ ممتاز

A collection of letters written by Muḥammad Wājid 'Alī Shāh, the last king of Oudh, during his exile at Calcutta, to his favourite wife Zinat Begam, at Lucknow. Compiled with an introduction by Akbar 'Alī Khān, Taukīr.

Beg. بنام خاض آن سلطان عالم
که در لمحه به پخشند جان عالم
علی و واجد و خلاق و داور
خدای چرخ و ماه و مهر و اختر

The introduction (foll. 1—20) is written in prose and verse in an extravagantly ornate style of language. The compiler begins with verses in praise of his patron monarch and his wife Zinat Begam, of Muḥammad and 'Alī, and eulogies on Lucknow, the former capital of Oudh. The king, whose name in full appears as Abū al-Manṣūr Nāṣir al-Dīn Sikandar Jāh Muḥammad Wājid 'Alī Shāh, is usually designated Sultān i 'ālam or Jān

i 'ālam. He succeeded to the throne on the death of his father, Amjad 'Alī Shāh, in A.D. 1847. On the annexation of Oudh by the British Government in February, 1856, he was assigned a pension and residence at Calcutta. He is the author of several poetical compositions, in which he takes Akhtar as his takhallus. His wife Zinat Begam, who was left behind at Lucknow, was the daughter of Nawāb Muḥammad 'Alī Khān, the son of Nawāb 'Alī Muḥammad Khān, and grandson of Nawāb Shahādat 'Alī Khān, generally known as Mirzā Jangli, the son of the celebrated Nawāb Shujā' al-Daulah. She is also frequently called Iklīl i mahall, or "Crown of the palace," or Mumtāz Jahān, from which title the name of this work is derived.

The compiler of these letters, Akbar 'Alī Khān, whose takhallus is Taukīr, states that he and his ancestors had for many generations been in the service of the kings of Oudh. He had accompanied his royal master to Calcutta, and was there employed as one of his secretaries. It had occurred to him that, if the letters which the king had written to his wife from Calcutta were neatly copied out, and made into a volume with suitable floral and other embellishments, the perusal of them might afford consolation to the king in his exile, and help to mitigate the sorrows of separation from his favourite wife. The suggestion was

approved of by his royal master, and the work was accordingly taken in hand, and completed in A.H. 1276 (A.D. 1859), the date of composition being expressed by a chronogram at the conclusion of the introduction (fol. 20b).

The letters are arranged chronologically in two sets. The first, containing nine letters (foll. 21—40), dates from the month of *Zi'l-ka'dah*, A.H. 1272 (July, 1856) to 15th *Safar*, A.H. 1273 (15th Oct., 1856); the second, containing twenty letters (foll. 41—78), from 14th *Rabi' II.*, A.H. 1275 (21st Nov., 1858) to 7th *Safar*, A.H. 1276 (5th Sept., 1859). They were indited by *Muhammad Wajid 'Ali Shāh* himself, except numbers 15, 18, and 20, the first two of which were written by the pen of one *Zū'l-Fakār al-Daulah*, and the last by *Mir Muhammad Saifdar 'Ali*. The letters, several of which contain poetical effusions, are written in terms of affectionate regard for his absent wife, with frequent allusions to his unhappy state of mind, and longings for a return to his capital and throne.

In the introduction (fol. 12b) is a portrait of the king seated on the royal masnad, attended by four women, presumably his wives, and on the fly-leaf is an impression of the royal seal.

115.

Or. 5438.—Foll. 60; 13 $\frac{1}{4}$ in. by 8; 11 lines in double columns, 5 $\frac{1}{2}$ in. long; written in Nestalik, dated 13th December, 1868.

شکوہ فرنگ

A poem in praise of the British rule in India, with a short account of the Mutiny of 1857, by *Saiyid Jalāl al-Dīn Haidar Khān*.

کرم چاہتا ہوں تیرا ای کریم
عنایات کر ای غفور الرحیم

The author states in the prologue and at the conclusion of the work (foll. 39 and 59) that his real name is *Siyādat Ḥasan Khān*, but he is better known as *Jalāl al-Dīn Haidar Khān*, or *Āghā Hajw*, and that his poetical name is *Sharaf*. He was the son of *Saiyid Muhammad Khān Miran*, and grandson of *Saiyid Muhammad Ḥamid Khān*. His ancestors originally dwelt in Persia. He was a native of mahallah Maulaviganj in the city of Lucknow, but had for some time past been living at Calcutta in the service of *Mirzā Muhammad Ḥāmid 'Alī*, during which time, in the year A.H. 1284 (A.D. 1867-68), he composed this *Maṣnawī* on the valour displayed by the Government officials (شجاعت حکام).

After ascriptions of praise to *Muhammad*, *'Alī*, and Jesus Christ, the author proceeds to eulogize Queen Victoria, the Prince of Wales, the Cabinet Ministers and Members of Parliament, the Governor-General (Lord Lawrence) and his Legislative Council, the Lieutenant-Governors of Bengal and the Punjab, the Commissioners and other superior civil and military officials of Delhi and Lucknow, the famous poet *Asad Allāh Khān Ghālib* of Delhi, influential Muhammadan residents of Calcutta, all of whom are referred to by name, and Indian civilians in general. He then describes in laudatory terms the equity of the reign of *Muhammad Wajid 'Ali Shāh*, King of Oudh (A.D. 1847—56), and narrates very briefly the circumstances which led to the dethronement of the king and the annexation of Oudh in February 1856, the subsequent events in the history of the king, the outbreak of the Mutiny in 1857 (more particularly with reference to the rebellion in Lucknow, Cawnpore, and Delhi), the final subjugation of the province of Oudh, and the restoration of peace through the clemency of the British authorities. In conclusion the author bears testimony to the loyalty of several native rulers and men of note, as shown by the part they took in support of the British rule.

It appears from the colophon that this copy (written probably by the author himself) was completed at Calcutta on the 13th Dec., 1868.

تاریخ هذا شکوه فرنگی بشهر کلکته :
 Colophon :
 دار الامارت انگریز بادر دام اقباله بتاریخ بست و هفتم
 شهر شعبان سنه ۱۲۸۵ هجری مطابق سیزدهم ماه دسیر
 سنه ۱۸۶۸ عیسوی روز یکشنبه به اتمام نظم رسیده ...
 تحریر فی التاریخ بست هفتم شهر شعبان سنه ۱۲۸۵ هجری
 مطابق سیزدهم ماه دسیر سنه ۱۸۶۸ ع

On the fly-leaf is written :

Historical Poetry. Shikoha-Frung.
 Presented to His Highness Viceroy and
 G.G.C. of India. Hoping its reward.

by its author

Aga Hujjao Shuraf

Namely

Jallaloodeen Hyder.

Garden Reach }
 Calcutta. }

४

MAY 3 1935

